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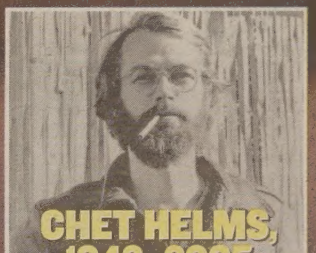

CHET HELMS, 1942–2005
Rebel with a cause [p.13]

Broken trigger
Early-warning system for bad cops quietly stops working [p.12]

The feds are coming!
Why is the SFPD cooperating in the pot club busts? At sfbg.com

Girls! Girls! Girls!
First names only: Tura, Dakota, Miranda, and Annie. In A&E [p.35]

Ackerman's MELTDOWN

SF's school superintendent is lashing out at students, ignoring teachers, and seeing enemies everywhere. What the hell is going on? [p.18]

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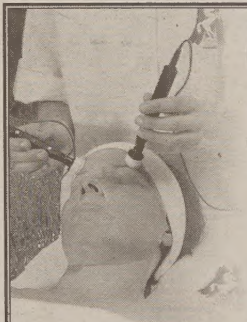

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in this issue

Everyone knows that corporate music is big business these days. The industry seems to be more about lawsuits, copyrights, image, marketing, and market share than it is about anything remotely related to art. But it wasn't always this way. Really, it wasn't.

Once upon a long time ago, there were two giants in the local music biz. One was Bill Graham, who started off as business manager for the Mime Troupe. By the mid-1960s, he'd figured out that there was real money to be made promoting concerts, and when he died in a helicopter crash, in 1991, he was rich and famous.

Graham was often a pain in the ass, but he always had a real love for music and musicians, and he cared about the community. When his company, Bill Graham Presents (BGP), was sold to Clear Channel, the evil corporate conglomerate, it was a real tragedy.

The other giant was Chet Helms.

Born in 1942 in Santa Maria, he grew up in Austin, Texas, moved to San Francisco in 1962, and — as the child of a mixed-race marriage — began doing benefits for the civil rights movement. Within a few years, Helms and Graham were producing concerts on alternating weekends at the Fillmore.

Helms was the authentic hippie promoter, the guy who cared more about the music and the people than about the money he could make. He did free shows. When he charged money, he let a lot of folks in for free. He loved everyone, and everyone loved him. If you could ever claim that anyone "produced" the Summer of Love, in 1967, it would have been Chet Helms.

In the end, he was never going to compete with Bill Graham, and by the 1970s he was out of the concert business altogether.

Helms died June 25, at age 62. As Bruce B. Brugmann reports on page 13, he was a San Francisco original, and he will be missed.

And now, in 2005, as Kimberly Chun and I report on page 13, New Times Newspapers, which owns our competitor, *SF Weekly,* has cut a deal with Clear Channel for the naming rights to the Warfield Theatre that includes an advertising contract that effectively cuts the *Bay Guardian,* and other competitors, completely out of the BGP concert advertising money.

It's the sort of thing you expect from big out-of-town corporations. Bill Graham and Chet Helms would never have let it happen.

Tim Redmond
tredmond@sfbg.com

The San Francisco Bay Guardian
June 29–July 5, 2005

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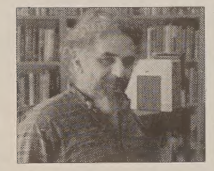

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Neighborhood Business peers into a few of SF's antiquarian bookshops — and studies the taxonomy of collectors. *By Jeremy Smith*

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Miranda July takes over the big screen with *Me and You and Everyone We Know.*

The cover: Photo ©2005 by Luke Thomas.

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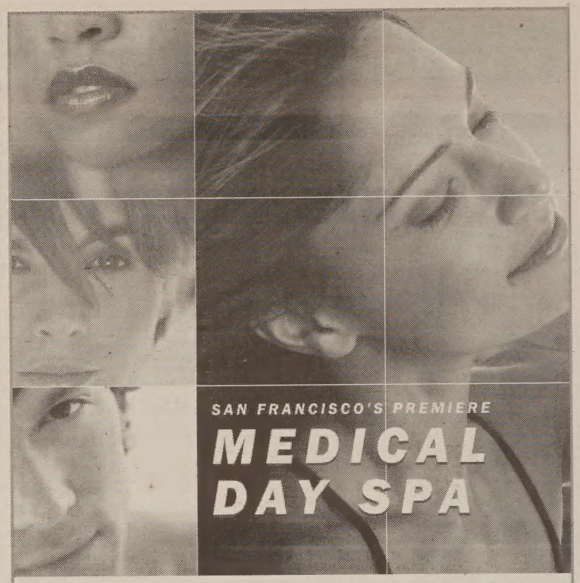

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- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
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- Replace Spark Plugs*
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Idle Speed (if applicable)
- Adjust Parking Brake (if needed)
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- Inspect & Adjust Belts (if needed)
- Check Exterior Lights
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- Inspect Wiper Blades
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- Inspect Heating & Cooling Systems
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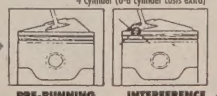

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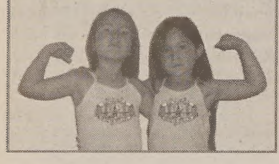

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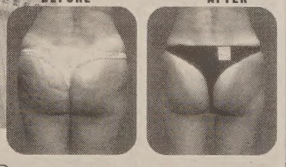

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letters to the editor

The Brown Act advisor

I write to add my two cents about Tali Woodward's article "Learning about Politics" [6/15/05] and to clarify any confusion that may have arisen about my role in the two meetings of the Student Advisory Council that are the subject of Woodward's piece. As the district's general counsel, my role is to provide the SAC with objective advice about legal issues that come before it, particularly compliance with our open government laws, such as the Brown Act. Whether it is the SAC or the Board of Education, my obligation is to tell the entity that I am advising when they are about to violate the open government laws that govern them and are crucial to maintaining transparency in our democratic system. It's not a message that is always welcomed. But it's a message that as an attorney I have a duty to convey. And that is precisely what I did.

David Campos
General counsel
San Francisco Unified School District

KPFA's lack of transparency

I am grateful for A.C. Thompson's article on KPFA's personnel politics ["Perpetual Static," 6/22/05]. But I found your snarky tone — particularly in the petty judgments of station staffers — to be a detriment not only to the integrity of the piece, but also to your exploration of what should have been its focus: How is this historic station staying true to or veering from its mission, and what should be done?

You omit from your passing mention of "a massive labor dispute in 1999" that it was an issue of governance, and KPFA's relation to Pacifica, which culminated in a lockout of news staff by armed guards and the dropping of Pacifica's syndicated news by stations in other states.

The lack of transparency in KPFA's budget (which picketers claim is being siphoned from to support other stations) is not just a story about irrelevant infighting or petty bureaucracy.

Brian Griffey
San Francisco

The real KPFA problem

The recent *Bay Guardian* article on KPFA reveals more about the increasingly confused politics of the *Bay Guardian* than what's going on at KPFA. As the article says, the country is being run by barbarians, and the political situation is dire — that is exactly why we must expect better from our "alternative" media.

For example, the article blithely dismisses the fact that the current treasurer at KPFA, Marnie Tattersall, is also the chief financial officer of ABC/Disney's KGO and KSFO (the home of Rush Limbaugh and formerly of Michael Savage). Imagine what the *Bay Guardian* would say if she was a corporate executive at PG&E. Then the article dismisses the suggestion that, just maybe, the US government might want to "sabotage KPFA through a covert COINTELPRO-type" operation. Heavens to Betsy! The Bush–Cheney crowd would never stoop to that.

In an incredible bit, the article approvingly quotes complaints that money is being spent to support KPFA and Pacifica's directly elected governing boards — one of the chief victories won after the meltdown and listener uprising of 1999. It seems that democracy must be too expensive.

And nowhere does the *Bay Guardian* acknowledge that the current KPFA general manager, Roy Campanella II, was chosen in a process manipulated by the old-boy staff network. That the entrenched staff now finds itself in a knock-down, drag-out fight with its own chosen boss demonstrates just how spoiled some of the big-heads at the station really are.

Marc Norton
San Francisco

Toward a workers' paradise

Tim Redmond owes it to himself, Juliet Schor, and the *Bay Guardian* readership to clarify what Schor meant in her transcribed interview with Redmond ["French Connection," 6/22/05]. If, when Schor indicates that wages are linked to commodity and service prices (she's quoted as saying, "If you want an economy that pays higher wages, you will also have to pay higher prices"), she can't really mean that. If wages follow prices, then if prices fall to zero and wages fall to zero, what's the harm? Everything will be free! It'll be an anarchist's holiday! What a glorious effect of capitalism!

However, Schor's words confuse money with wages. Wages are the real things that workers want. The less labor it takes to procure goods and services, the higher are the returns to labor. Confusion arises when this labor savings disappears into monopoly and rent payments.

I believe what Schor meant (correct me if I'm wrong) comes clear when one refers to the Iraqi labor union article by Sadat Siddique. Who owns the oil value of Iraq? Is it Halliburton or the Iraqi people? And who owns the land value of the United States? Is it the people as a whole or the individual landowners? Not until Redmond, Schor, and the rest of us distinguish gifts of nature (including the land under cities) from the things people make will a workers' paradise be realized.

David Giesen
San Francisco

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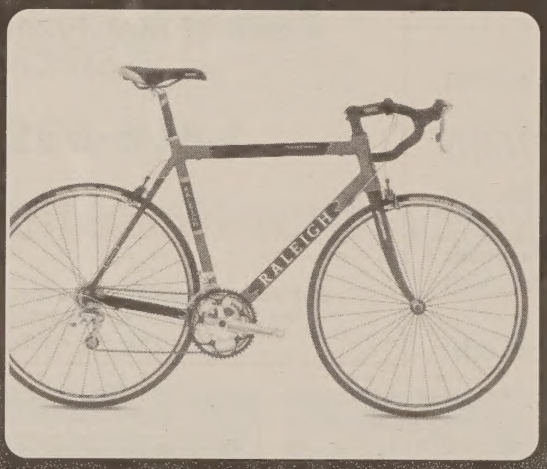

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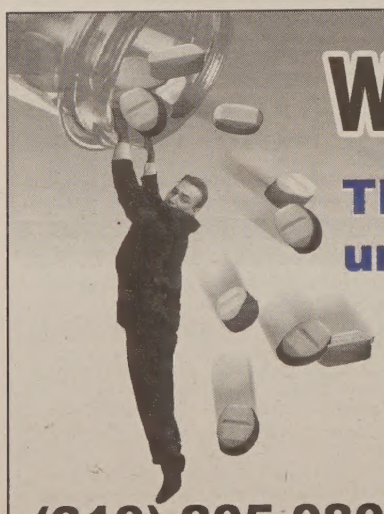

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Reject the Comcast deal

San Francisco has lousy, overpriced cable TV service. With cable becoming increasingly important for a lot more than TV, San Francisco needs to be taking a long, hard look at what it wants from its service provider, Comcast, and what it should demand when the 40-year franchise agreement expires at the end of this year.

Instead — in the continuation of a terrible pattern we've seen three times in the past decade — the city is preparing to extend the franchise for four more years in exchange for an $8 million cash settlement. The money's nice, but the process is all backward: Local media activists were just getting started on a needs assessment (a report on what the community is looking to get from a communications franchise) when the settlement came down.

The terms of the deal require Comcast to pay about $3.5 million directly to the General Fund and to pour another $4.4 million into new equipment and operating funds for public access, government, and educational channels. But in exchange, the city can't even begin to negotiate a new deal for four more years.

That's a bad deal for San Francisco. With the communications world vastly different than it was in 1975, the city needs to start from scratch. Comcast is selling not only cable TV but telephone and broadband service. Community facilities, schools, and low-income residents need cheap or free telecommunications services. The rates need to be tightly regulated, and in some cases, sharply reduced. Service needs to be upgraded (getting new cable TV or broadband installed is often a nightmare, with service "windows" of up to four hours, and late arrivals — or nonarrivals — are common).

We agree the city desperately needs new revenue, but this settlement could set the tone for another long-term franchise agreement — and it contains few of the things the city needs. The supervisors should reject it. ❖

opinion by alan wong

Ackerman stifles dissent

The stifling of dissent by some administrators of the San Francisco Unified School District has to stop.

Two years ago, I spoke during public comment at a school board meeting to criticize the unilateral firing of Student Advisory Council staff by the administration. The next day — during school time and without the consent of my parents — I sat in my principal's office for an hour and a half while I was questioned, advised to give more respect to Supt. Arlene Ackerman, and told to stay mum. How do staff members at my school have the right to tell me what not to say at a public meeting of the school board?

At a meeting called by the district staff last month, district staff and Youth Leadership Institute, which works with SAC on a district contract, told SAC representatives that if we continued to advance resolutions opposing Ackerman's policy requiring teachers to reapply for their jobs at restructured schools and criticize her lucrative contract, the superintendent "would retaliate against the SAC," and our council would be dismantled. Later I found out staff members had also called individual students specifically for the purpose of asking them to take their names off the resolutions.

> How does the PR department sleep at night knowing they attack students and stifle free speech?

The fact that adult staff are even getting involved in the deliberations of a council whose purpose is to represent students is unethical, undemocratic, and authoritarian.

On June 9 Ackerman sent an e-mail to SAC reps unilaterally postponing our meeting, and principals contacted students to tell them not to attend the meeting. Our chair, after looking in the law books to be sure Ackerman had no authority to act in such a manner, called the meeting anyway, and we passed both resolutions overwhelmingly.

But it wasn't over. As the meeting convened, the district handed out a 30-page press packet declaring that I didn't write my own resolutions and that adults were "using" students for their own political agenda (even though nothing we do is even binding). The press packet told students to go back to working on bathrooms instead of going into adult issues we don't understand.

I have a few questions: Are taxpayers' dollars supposed to be used to hire personal public relations henchmen for the superintendent? How does the PR department sleep at night knowing they attack students and stifle free speech? Where are our First Amendment rights?

I remember that when I first began working with the school district, I had such innocence and optimism about government. I had always thought it was something honest, something you could look up to that made changes to better society.

But after two years, after seeing such corruption, intimidation tactics, and stifling of dissent, I have grown cynical about the process. My experience leads me to the conclusion that in order to improve the process, there must be good people willing to fight for an honest government that works for the public good. I will continue that fight. ❖

Alan Wong was twice elected by his peers across the district to be the student delegate to the San Francisco Board of Education and is currently a plaintiff in a lawsuit regarding the legality of the superintendent's pay raise.

Vicious politics

San Francisco politics is a contact sport, and everyone expects a few elbows and shin kicks here and there. But the attacks on Sup. Gerardo Sandoval by Don Fisher, attorney Jim Sutton, and political consultant Duane Baughman that were first reported in the *San Francisco Chronicle* are on another level altogether and inject a personal viciousness into local politics that ought not to be tolerated.

The story goes back to 2003, when Sandoval voted to support legislation banning chain stores in certain neighborhoods. Fisher, the head of Gap, Inc., had warned Sandoval that he would be punished if he voted for the legislation; the next fall, Fisher helped fund a string of the most foul-hit mailers we've ever seen. Sandoval was accused of being a friend of John Ashcroft, of failing to support abortion rights, of failing to help people with AIDS — and, in effect, of being a Nazi sympathizer. Some of the fliers were sent out anonymously, and to this day, there's no real concrete proof of who paid for or produced them.

But all signs pointed to Fisher and Baughman, and Sandoval sued for an injunction to halt the tsunami of sleaze. A judge agreed — but when Sandoval won reelection despite the attacks, his opponents kept going. They filed an entirely inappropriate SLAPP motion (under the Strategic Lawsuit Against Public Participation law, which was designed to help small public-interest groups battle big corporations) and won a judgment against Sandoval. Now they want him to cough up $150,000 in legal fees, which the supervisor, a former public defender who now makes about $80,000 a year, can't possibly pay. If Fisher and Baughman persist, Sandoval, who has a young child, may lose his house.

In the end, what's going on here is a billionaire power broker and a greedy consultant trying to destroy a politician who defied them. After the election, Sandoval was ready to let the matter lie; he even waived the right to ask for any damages from his suit. But Sutton, Fisher, and Baughman — whose obnoxious, giddy remarks to the *Chronicle* demonstrate how pleased he is to be squeezing Sandoval — won't let go.

This is now a political issue, not a legal one. Mayor Gavin Newsom, who hired Sutton to advise his campaign and who is friendly with Fisher, needs to let these attack dogs know that their conduct is not acceptable — and that, if they continue to poison the atmosphere of local politics, they will have no future in this town. ❖

Good and bad ethics plans

The San Francisco supervisors will consider two Charter amendments June 30 that would significantly change the structure and operations of the Ethics Commission and Sunshine Ordinance Task Force. One, By Michela Alioto-Pier, amounts to a political attack on several of the more progressive commissioners and should be defeated. The other, by Ross Mirkarimi, is a much-needed reform that deserves full support.

Alioto-Pier wants to ban anyone who has been convicted of a felony involving "moral turpitude," has been disbarred, or has been a candidate for office or a political consultant in the past four years from serving on Ethics or Sunshine. That sounds good — until you realize it's directly aimed at three people, Ethics commissioners Joe Lynn (who is recovering from drug problems that cost him his law license a decade ago), Eileen Hansen (who ran for supervisor in 2002) and Sunshine Task Force member Doug Comstock, who is a political consultant.

Mirkarimi's plan would give Ethics a stable budget, based on actual needs (not politics), and would give the panel more latitude in hiring outside counsel. It's a good idea, and ought to be applied to the Sunshine Task Force too. ❖

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City punts on cable contract

SF would get millions from Comcast but give up on increasing access

By Tim Kingston

Sometimes when you are behind the eight ball, it is wiser to go for the easy pocket shot instead of holding out for a high-stakes, high-risk bank shot. And that could be why San Francisco is seriously considering a controversial settlement of its lawsuit against cable conglomerate Comcast.

The deal is worth roughly $8 million: $3.5 million goes directly to the general fund and about $4.4 million goes to help equip and run its PEG (public access, educational, and government) television channels. The settlement terms are over and above the $517,000 in franchise fees the city already receives from Comcast annually.

The payout would settle the city's complaint that Comcast didn't get the required city approval before taking over AT&T's contract as part of the 2002 merger of the companies, and that AT&T had not lived up to its contractual obligations.

Yet the settlement would also extend the current franchise agreement with Comcast — which expires at the end of this year — for four more years, delaying the opportunity for city residents to get more services from Comcast in exchange for the company's right to use public rights of way.

And that's the part of this deal that has public access advocates like Media Alliance and Access SF hopping mad. They thought a new franchise would be negotiated by the end of the year, when the old one ends. They were in the middle of a community needs assessment process that could have expanded public access to the airwaves.

"The process is all wrong. The city is supposed to be asking the community, 'What do we want?'" said Sydney Levy, of Media Alliance. "We were having meetings during the time this [settlement] was being drafted. We are being ignored."

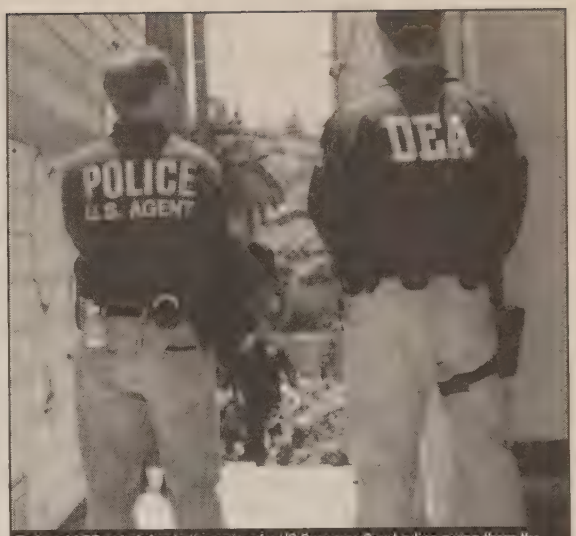
Comcast, by contrast, seems happy: "We are gratified to reach this agreement to clear up all the past alleged compliance issues," said Andrew Johnson, vice president of communications for Comcast in the Bay Area.

Officials in Mayor Gavin Newsom's administration, which negotiated the settlement, didn't return our calls for comment. But the agreement definitely takes some pressure off the department of technology and information services, which started the renewal process way too late and doesn't appear to have the resources to negotiate effectively with such a large and litigious company (see "People v. Television," 3/30/05).

The settlement buys time and gives the city some desperately needed cash, as well as allowing the company's tense negotiations with other California cities to shake out and offer a clearer picture of what San Francisco can expect.

Sometime in July, the Board of Supervisors will make the decision on adopting or rejecting the settlement. ❖

E-mail Tim Kingston at timk@sfbg.com.



Feds raid SF pot clubs: In the wake of a US Supreme Court ruling giving them the authority to crack down on medical marijuana, Drug Enforcement Agency agents raided three cannabis dispensaries and 10 indoor grow sites in San Francisco June 22. Among the 20 people indicted in the raids was Phung Van Nguyen, a longtime medical marijuana activist who owns Herbal Relief Center and was still a fugitive at press time. Go to www.sfbg.com to read Ann Harrison's exclusive account of standing with Van Nguyen on the sidewalk in front of his club to watch the raids unfold, including eyewitness evidence that San Francisco police officers actively took part in the raids despite official SFPD statements (which the mainstream media dutifully parroted) that they hewed to city policy and didn't take part in the pot club raids.

No warning

The city's police watchdog takes a nap

By A.C. Thompson

For the past 18 months, the San Francisco Office of Citizen Complaints, the agency charged with monitoring police misconduct, has slacked off on one of its key duties.

The OCC is supposed to run an "early-warning system" aimed at identifying possible problem cops. But, in violation of city rules, that system is laying dormant, to the annoyance of city officials and local activists.

"The OCC is failing to do a lot of what they're supposed to be doing," said Mark Schlosberg, an expert on police practices with the northern California ACLU. "The early-warning system is critical, and they haven't run it for 18 months."

When the early-warning system is up and running, the OCC collects information on city police officers accused of misconduct and forwards the data to San Francisco Police Department brass on a weekly and quarterly basis. The quarterly reports focus on cops who've been the subject of three or more complaints from the public, a likely indicator of roguish behavior. A cop whose name repeatedly pops up in the system is supposed to have his or her job performance reviewed by a superior.

For the past year and a half, however, the OCC has failed to send the information to the SFPD, short-circuiting the whole operation.

At a June 22 meeting of the Police Commission — which oversees both the OCC and the police department — OCC boss Kevin Allen portrayed the screwup as a simple bureaucratic snafu. According to Allen, his agency quit compiling its early-warning reports after the OCC and the police department started discussing an overhaul of the system nearly two years ago.

That explanation didn't sit well with commissioner Gayle Orr-Smith, who noted that the early-warning system is mandated by an SFPD general order. "If the order has not been suspended, then the order is still in place, is that not correct?" she asked Allen.

"That is correct," Allen humbly replied.

Commissioner Teresa Sparks also sounded peeved. "I'm a little confused, It seems like someone should have been responsible for this," she griped.

Allen told the commission he accepted responsibility for the collapse of the system and would start sending reports to the SFPD again.

Speaking for the police department, which shares some blame for the situation, Lt. Charles Keohane got metaphysical. "The order has not been ignored," he told the commission. "It hasn't been followed by letter, but it has been followed in spirit."

This isn't the first time in recent years the department's internal processes have broken down. Around the time of the so-called Fajitagate indictments, in the spring of 2003, lawyers for the police department revealed that the SFPD was routinely failing to turn over information on officer misconduct to defense attorneys. The revelation prompted court officials to appoint a special master to review 3,000 criminal cases.

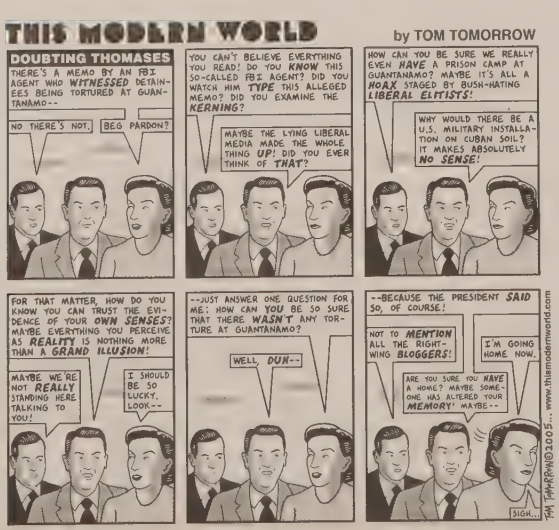
The SFPD has also had trouble completing investigations into incidents in which cops shoot civilians. An August 2004 *Bay Guardian* report uncovered a three-year backlog of unfinished investigations.

At the ACLU, Schlosberg faulted the OCC for the latest slipup and unleashed some fairly withering criticism. "I think there needs to be an audit of the OCC to see how the office is functioning," said Schlosberg, who's historically been a champion of the OCC and helped author Proposition H, a 2003 ballot measure strengthening agency. "They haven't put out an annual report since late director Mary Dunlap left," about two years ago.

In an interview, Allen sought to defuse the criticism, saying the OCC is aggressively investigating misbehavior, has prosecuted three misconduct cases in recent months, and is poised to release a report detailing its activities over the past two years.

Asked about the early-warning system, Allen described its abrupt shutdown as a misunderstanding. "I was under the impression that it was suspended," he said. ❖

E-mail A.C. Thompson at ac_thompson@sfbg.com.



GUARDIAN PHOTO BY LORI SPEARS

Chet Helms, rebel with a cause

1942–2005

By Bruce B. Brugmann

The call came in to us at the *Bay Guardian* from Matt Gonzalez, former president of the Board of Supervisors. Chet had gone into the hospital and might not be coming out.

This was sad news to us. "Chet" was Chet Helms, and we have carried an admittedly strong Chet Helms bias ever since we started out at the same time, back in the mid-1960s, doing our own versions of independent alternative media. Chet started his legendary "Summer of Love" rock promotion career by putting together jam sessions in the basement of a historic Victorian at 1090 Page St., shortly before we started the *Bay Guardian,* in 1966, from a desk at a small printer in the alley behind the *San Francisco Chronicle* building.

The word about Chet's hospitalization quickly whipped around his vast network of friends, allies, and admirers (he had no known enemies), and the calls flooded in to Chet's wife, Judy Davis, and Lee Houskeeper, his longtime friend and crisis manager. People started coming by in droves to see him at the Pacific Medical Center. Davis, Houskeeper, and friends by his bedside tried to keep upbeat as the news worsened. It was a special San Francisco moment.

At 12:35 a.m. Saturday, Chet died of complications from a stroke he'd suffered Tuesday, June 21. At 5:35 a.m. Saturday, Houskeeper sent out a splendid e-mail news story with the obituary details and a defining statement on Chet:

"No discussion involving the '60s, the source of the 'San Francisco sound,' or the 'Summer of Love' can take place without mentioning Chet Helms, a front-line contributor to the people, ideas, and events surrounding the most dynamic decade in American history."

Chet kept his sense of humor throughout the ordeal and died surrounded by friends who did their best to make his last hours at the hospital a Chet party. "It was a beautiful death," Davis told the *Chronicle* for its Sunday obituary. "It was a goodbye party. We all sang and told stories. We had a chance to really show our love and say goodbye. He died as he lived — surrounded by love."

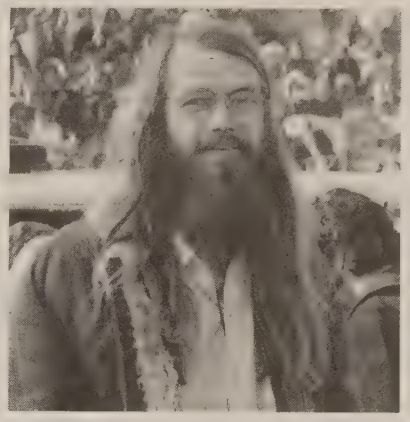
The *Chronicle,* to its credit, ran a nice obit (as did P.J. Corkery in the *Examiner*); both papers treated him better in death than they had in life. Chet would have been delighted to know that the *Chronicle* obit referred to him 19 times as "Mr. Helms."

Mr. Helms? In the four decades I have known Chet, I have never heard him referred to as "Mr. Helms." He was always simply Chet. And he will always be simply Chet.

If ever there was a person who exemplified the term sui generis, it would be Chet.

He was one of a kind, a Texas gentleman in a white suit and wide-brimmed hat, who proudly carried his hippie lifestyle and the missionary zeal of his fundamentalist minister grandfather into San Francisco and became a San Francisco original. He didn't play an instrument or sing, but he became a founder of the San Francisco music scene in the 1960s with pioneering shows at the Avalon Ballroom, the Fillmore, and even in Golden Gate Park.

He managed Big Brother and the Holding Company, and brought in his old friend Janis Joplin from Texas to give the group flashes of fame. But his real skill lay in creating what Houskeeper calls "immersive experiences among the artists and audience": Pulsating rock music. Psychedelic light shows that are now known as multimedia. Colorful posters. Low stages to keep the performers close to the audience. And — what Chet often told me was the key — the feel of a good, rousing party.



"If you took the music in the abstract, it was loud folk music," Barry Melton, the lead guitarist for Country Joe and the Fish, told me. "But when you put it in a pulsating, womblike environment like the Avalon, you are protected from the outside, and you are nurtured from the inside. You feel as if you are in a protected space where you will be taken care of from beginning to end." Melton credits Chet and his production company, the Family Dog, with nourishing a long list of groups, from Country Joe to the Grateful Dead to Jefferson Airplane. Promoters all over the world tried to duplicate Chet's format.

Alas, Chet was a creator and not really a businessman. The city revoked his sound permits at the Avalon, and Bill Graham muscled him out of the local concert business.

How did Graham beat Chet, when Chet was there first with the most? "Chet was smoking dope and Bill wasn't," Julius Karpen, successor to Chet as manager of Big Brother, told me. Then he laughed and said, "Chet had the vision and Bill had the business plan."

Chet retired from the concert business in 1970, but he kept on as an influential presence and spirit in the city, running an art gallery, doing digitized photography and exhibiting it, putting on benefits, helping friends, founding an informal club called "Boys Night Out," and keeping the faith with his hippie ideals. He came out of retirement in 1997 with a vintage Chet cliff-hanger: a successful 30th anniversary "Summer of Love" event in Golden Gate Park with his friends, without much money, and taking potshots from the city all along the way. It was a wonderful event on a sunny day that featured his old bands, great music, 60,000 people, no arrests, and no incidents.

Then Chet got a $30,000 bill from the city for police overtime costs. (The reason Chet was personally liable was because he had neglected to incorporate the Summer of Love group, as he had been asked to do at early meetings in the *Bay Guardian* office.) He came to me for advice. I said, just lie low, Chet.

The next thing I knew, Chet was confessing before a City Hall committee and on television, saying he had no money but would gladly give up his jacket. The city kept pressing, and he came back to me for advice once again.

Chet, I said, next time lie lower.

It tickles me to know that he died still owing $30,000 to the city. Considering all that Chet has done for San Francisco for so long, it was more than a fair deal. ❖

Besides wife Judy Davis of San Francisco, Chet is survived by his stepdaughter, Sarah Davis of San Francisco; two brothers, John Helms of San Francisco and Jim Helms of Hawaii; and three grandchildren.

Services are private, and his remains will be interred in a public place where friends and family can visit him (TBA, to be announced, as Chet would say). The veteran Chet brigade that put on the 30th "Summer of Love" event is planning a celebration in Chet's memory so that, as Lee Houskeeper says, "people will get to see what they missed by not being at Chet's Avalon Ballroom or meeting Chet." So many artists and bands have offered to play that the plan is to hold several concerts. The events are being coordinated by musician Joli Valenti, son of Dino Valenti of the Quicksilver Messenger Service who wrote the '60s hit "Get Together."

For a special memorial, go to sfbg.com.

'SF Weekly' cuts deal with Clear Channel

Two anticompetitive chains seek to dominate concert ads

By Tim Redmond and Kimberly Chun

New Times, which owns *SF Weekly* and *East Bay Express,* has cut a deal with Clear Channel, the giant entertainment conglomerate, that could shut other print media, including the *Bay Guardian,* out of hundreds of thousands of dollars in concert advertising, representatives of Bill Graham Presents, a Clear Channel subsidiary, told *Bay Guardian* ad sales staffers June 23.

Under the terms of the deal, New Times will pay Clear Channel a sum in the high six figures for naming rights to the Warfield Theatre, which for the next three years will become the *SF Weekly* Warfield, BGP representatives said.

In exchange, Clear Channel will spend so much money on advertising in the *Weekly* and *Express* that there will be little or no money left for competing print media.

In effect, one of the nation's largest media oligopolies has joined forces with the nation's largest alternative weekly chain to squeeze out an independently owned competitor.

"It's bad," Jeff Perlstein, executive director of Media Alliance, told us. "As all these dark tentacles become entwined, it gets more and more serious as a threat to independent media."

Nobody at New Times, *SF Weekly,* or Clear Channel would return our calls seeking comment. But a press release sent out June 27 from *SF Weekly* and BGP described the naming-rights deal and stated that *SF Weekly* and BGP "will collaborate across business fronts."

The press release never mentions New Times or Clear Channel and presents the deal as if it were just a friendly agreement between local companies.

The BGP staffers who informed the *Bay Guardian's* entertainment account manager, Adam Shandobil, and marketing manager, Warren Spicer, of the deal said it was effective immediately. And in fact, BGP has pulled all of its ads from the *Bay Guardian* this week.

BGP presents concerts and events at the Fillmore, Shoreline Amphitheatre, Chronicle Pavilion, Punch Line, and Mountain Winery in the Bay Area, and at Sleep Train Amphitheatre in Marysville, among other venues, and ads from all of these are affected by the deal.

Media observers we contacted said they'd never heard of a similar deal — but the arrangement comes as little surprise. Clear Channel, which owns 7 local radio stations and more than 1,200 nationwide, is known around the country for its savage, anticompetitive policies and its attempts to establish hegemony in entertainment markets (see "Clear and Present Danger," 4/24/2002). New Times, which owns 11 alt-weeklies, has become an icon of cutthroat, anticompetitive behavior in the alternative press (see "The Predatory Chain," 6/27/2002).

In the 1990s Clear Channel developed an aggressive strategy of buying up not only local radio stations but billboard companies and concert and sports promoters. The idea, as the *Wall Street Journal* reported June 24, was that "Clear Channel figured its radio stations and billboards could shill upcoming concerts, and performers would gravitate to its venues for the extra marketing. The radio stations would push concert offerings in each market."

But it hasn't worked out that well. "Instead," the *Journal* noted, "the combination irked music fans, record labels, and artists, who complained that Clear Channel used its might to punish artists who didn't play by its rules and contributed to the sharp rise in ticket prices at venues it controls."

That's why Clear Channel recently announced plans to spin off its concert business as a new subsidiary.

The media company has also been accused of censorship. The day after the Sept. 11 attacks, Clear Channel issued a list of songs that its stations were advised not to play, including John Lennon's "Imagine" and anything by Rage Against the Machine. Shortly after Clear Channel bought Bay Area radio station KMEL, the station fired producer David "Davey D" Cook, who had dared to air a show about Rep. Barbara Lee's objections to the invasion of Afghanistan. The corporation has close links to the Bush administration, and in 2003 Clear Channel stations sponsored rallies supporting the administration's war in Iraq.

These are the people *SF Weekly* is getting into bed with.

New Times and Clear Channel have at least one thing in common: They hate competition. In October 2002 New Times cut a deal with Village Voice Media in which the two chains agreed to end competition in Los Angeles and Cleveland by shutting down a pair of alternative papers. New Times closed its LA paper and secured the Cleveland market for itself; VVM reciprocated by shutting down its Cleveland operation. The US Justice Department declared the deal illegal (see "New Times Nailed," 1/21/03).

Sherry Wasserman, a senior official at Another Planet, a BGP competitor, said the deal sounded highly unusual. "Look at the Chronicle Pavilion, which still advertises in the *Contra Costa Times* and every other place," she said.

Guy Carson, owner of Café du Nord, said the arrangement might have a negative affect on the local music scene. "Obviously this has big implications," he told us. "To the extent that it hurts the *Bay Guardian* and [the] *Chronicle,* it's going to hurt the local scene.

"Maybe," he added, "SF is not immune to general homogenization." ❖

PS: *The* Bay Guardian *is suing New Times for predatory pricing, charging that* SF Weekly *and the* East Bay Express *are selling ads below coast in an effort to drive the* Bay Guardian *out of business.*

PHOTO BY ROBERT ALTMAN

alerts by deborah giattina

Chomsky book release

Wednesday, June 29, familiarize yourself with Noam Chomsky's vision of a world without rulers as Barry Pateman reads from *Chomsky on Anarchism*, a new collection of essays and interviews by and with the famed linguist and political thinker. *8 p.m., Black Oak Books, 540 Broadway, SF. Free. (415) 986-3872.*

Domestic violence ed

Wednesday, June 29, health care providers, community members, and survivors of domestic violence are invited to participate in a training seminar offered by the Arab Cultural and Community Center. *3–5 p.m., Arab Cultural and Community Center, 2 Plaza, SF. Free. (415) 664-2200, ext. 14; www.arabculturalcenter.org.*

Bare your grievances

Thursday, June 30, show your outrage at the Bush administration's corruption and lies. Come to Union Square and bare your breasts — men and women welcome — to protest the indecency of election fraud, war profiteering, and the erosion of civil liberties. *Noon, Union Square, Geary at Powell, SF. (707) 937-2646, mothersmilk@mcn.org.*

Queer politics and Marxism

Thursday, June 30, join the Party for Socialism and Liberation in discussing Marxism and queer political history, including Stonewall, racism at Badlands in the Castro, and same-sex marriage. *7 p.m., 2489 Mission, Room 30, SF. $3–$5 donation requested. (415) 821-6171.*

Atrocities in Vietnam

Friday, July 1, attend a screening of *Winter Soldier*, a documentary that has been out of circulation for two decades and that presents testimonies from former GIs, including Sen. John Kerry, about atrocities committed during the Vietnam War. Winterfilm Collective's Lucy Massie Phenix introduces the film. *7:30 p.m., Yerba Buena Center for the Arts, screening room, 701 Mission, SF. $5–$8. (415) 978-ARTS, www.ybca.org.*

Radical books on sale

Friday, July 1, if you don't want to Yankee-Doodle around on Independence Day, head to the "Fuck the 4th" sale at AK Press. The store radically slashes its entire warehouse inventory by 25 percent for this annual event. Ardent wishes that the US government would collapse served with light refreshments. *4–10 p.m., AK Press Warehouse, 674A 23rd St., Oakl. (510) 208-1700.*

Support indie bookstores

Saturday, July 2, show Modern Times Bookstore some affection at the "Modern Love!" benefit, featuring writers Michelle Tea, Amanda Davidson, Charlie Anders, Tara Jepsen, Jewelle Gomez, and others; music acts Paper Boats, Butch vs. Femme, and Oh Dark Thirty; and *Bay Guardian* staffer Laurie Koh's short, queer film *Between the Lines*. *2–8 p.m., El Rio, 318 Mission, SF. $7–$12 sliding scale. (415) 282-3325, www.mtbs.com.*

LaborFest 2005

Tuesday, July 5–Sunday, July 31, commemorate the legacy of the 1934 San Francisco general strike and help grow a new labor movement by attending the many films, seminars, lectures, art exhibitions, and rallies that constitute this summer's three weeks of LaborFest. *For a schedule of events and tickets, call (415) 642-8066, go to www.laborfest.net, or e-mail laborfest@laborfest.net.*

Boxer on Iraq

Wednesday, July 6, Sen. Barbara Boxer speaks on the nation's grim prospects in Iraq and the effect our presence there has on future terrorist acts. Don't miss a great opportunity to make suggestions and voice concerns to a federal legislator. *Check-in 11:15 a.m., program noon, Commonwealth Club of California, second floor, 595 Market, SF. $18–$50, free for members. (415) 597-6700.*

Doc double feature

Wednesday, July 6, see two political documentaries at a screening sponsored by the Fellowship of Humanity. *The Iguazu Effect* deals with the layoff of 1,800 Spanish workers after the nation privatized its telephone company in 2001. *Bloodletting* follows filmmaker Lorna Green as she travels to Cuba to investigate its health care system and then returns to two ailing and uninsured family members in the United States. *7:30 p.m., 390 27th St., Oakl. $5 donations accepted. (510) 451-5818.*

Meet-up for democracy

Wednesday, July 6, discuss national security, the USA PATRIOT Act, and California's November special election with San Francisco for Democracy. Speakers include the ACLU's Jeff Mitman and (calling in) electoral reform authority state senator Debra Bowen. *7–9 p.m., Schroeder's Restaurant, 240 Front, SF. (415) 789-8008, www.sf4democracy.com.*

Join the SPIN Academy

Deadline: Thursday, July 7, get your application in for the seventh annual SPIN Academy, taking place Aug. 17 to 21 in Petaluma, to get media training on how to help organizations dedicated to social change get their message out effectively. *For more information on the program and how to apply, call (415) 284-1420, ext. 330, or go to www.spinproject.org.* ❖

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts @sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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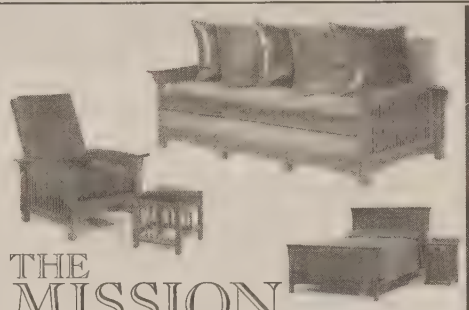

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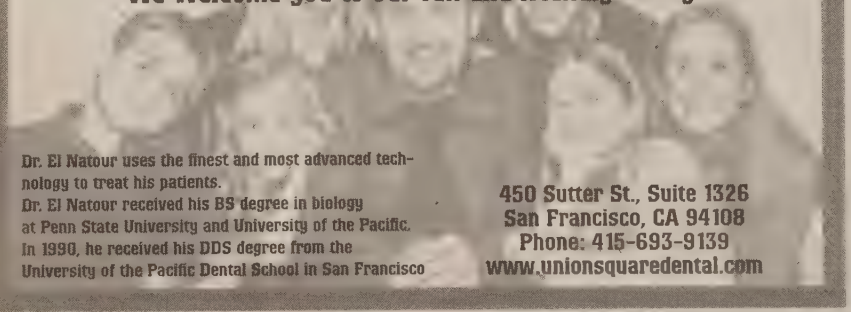

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Against all enemies

Ackerman's aversion to debate is making it harder for the school district to grapple with serious issues.

By Tali Woodward and Steven T. Jones

SUPT. ARLENE ACKERMAN'S LONG PATTERN of treating those who disagree with her as enemies has destroyed her relationships with key schools stakeholders and seriously restricted the district's ability to function.

Ackerman's battles with the elected San Francisco Board of Education have grabbed headlines for years, but this year she has simply stopped coming to many meetings, offering her recommendations on complicated and controversial issues, or engaging in more than cursory conversations with board members.

Lesser known but equally important is the devolution of her relationships with the teachers union, student groups like the Student Advisory Council, the Board of Supervisors, and the media (and not just the *Bay Guardian,* which Ackerman announced last week she would stop talking to).

At the same time, Ackerman has strengthened her ties to groups that have overtly conservative political agendas, from SFSOS to the San Francisco Chamber of Commerce, which have become proxies in her political battles: staging press conferences and rallies on her behalf, blasting Ackerman's opponents in interviews and e-mail blitzes, and pumping up the indignation and turnout at public meetings.

Lately, the situation has come to a head in the form of this striking dichotomy: Ackerman works well with conservative political groups that want to influence school policy but not with the teachers who do the day-to-day work of educating the students, or the school board members elected by the people to supervise her.

• • •

Ackerman has done many good things since taking over a district plagued by corruption and neglect. She secured multimillion-dollar settlements from contractors who had defrauded the district, spearheaded campaigns to win new bond money and funding from the city, and improved student test scores.

In other words, she cleaned house and firmly cast her imprint on the San Francisco Unified School District. As a result, Ackerman won over many parents and others who expect excellence from the schools. Yet for all her successes in the portion of her job that entails giving orders and commanding respect, Ackerman has a deplorable history of building mutually respectful relationships or incorporating the views of others into her plans.

Instead, Ackerman simply shuts down in the face of dissent — openly challenging the motives of those with whom she disagrees and cutting off the dialogue. Just consider her relationship with United Educators of San Francisco, the union that represents all of the city's public school teachers.

It's a long-standing practice in many school districts for the president of the teachers union to meet regularly with the superintendent for a casual and free-ranging discussion. In San Francisco, those meetings have usually happened each month. Soon after current UESF president Dennis Kelly took office in June 2003, he and some other union honchos met for the first time with Ackerman. According to Kelly they were discussing a particular employee rule when Ackerman said, "You created the adversarial relationship."

"I was stunned," Kelly told us. "I asked, 'How did we do that?' " Ackerman then said that when Kelly and his slate ran for union leadership posts, they ran against her personally. Kelly said he did his best to convince her that he never targeted her and that he wanted them to work together.

But union leaders say the relationship has only gotten worse. Ackerman and Kelly met for about a year, though the meetings were inconsistent. Then, in August 2004, SFUSD director of labor relations Tom Ruiz told Kelly, "If we wanted to meet with the administration, we would meet with him."

A few months later, Kelly says, he ran into former San Francisco schools superintendent Ramon Cortines at an event. When Kelly told him Ackerman hadn't been meeting with the union, Cortines agreed to help broker a truce. A meeting was set for Jan. 11 at 8 a.m.

After showing up more than an hour late, Ackerman told Kelly that "she felt we'd shown her disrespect.... I said, please give me an example, because we don't intend to show disrespect," he told us. "We don't necessarily agree on things, but we don't intend to show disrespect.... And I told her that we did not appreciate always being the target of attacks that were racially based."

Kelly was referring to a favored tactic of Ackerman's supporters, one that was practiced and perfected by former mayor Willie Brown, in which political groups allied with downtown financial interests inject accusations of racism into debates on seemingly unrelated topics. It is a tactic that can quickly derail substantive discussions.

"It's very harmful, and it achieves a gridlock that makes me suspicious of the people bringing it up," Sup. Tom Ammiano said of the tactic, which he endured as a supervisor, during his runs for mayor, and as a school board member.

Regarding the growing division between Ackerman and the school board, the union, and other stakeholders, Ammiano told us, "It has now devolved and deteriorated to the point where something has to give."

• • •

After Kelly spoke frankly with Ackerman about their relationship, Ackerman didn't show at a second meeting, Kelly said. Plans for a third fell apart. Cortines didn't want to talk about the specifics of these meetings, but he said he would be more than happy to arrange another if both parties were interested. He was also adamant that a superintendent should be in dialogue with the teachers union.

"Over the years, when I've been superintendent in various places, there were some tense moments. But I never allowed the conversation to cease," Cortines said. "If you want to improve schools, you need the teachers."

PHOTO © 2005 LUKE THOMAS

UESF vice president Linda Plack pointed out, "As teachers, we really care about student achievement. We have similar goals [to those Ackerman states]." Later she said, "I don't think she wants to understand how damaging her behavior is to the relationship. She wants to see it one way."

Ackerman's relationship with the *Bay Guardian* has apparently now ended in a similar fashion. As with UESF, this newspaper's relationship with Ackerman has always been a little tense, partly because we took issue with her policy requiring all district employees to get Ackerman's approval before talking to the media.

But after we did back-to-back stories in the past month reporting controversial statements Ackerman and her staff had made to SFSOS (see "Divide and Conquer," 5/25/05) and student leaders (see "Learning about Politics," 6/15/05) members, Ackerman secretary Tullah Carter responded to our interview request for this story by saying, "She said that she's not going to be granting any more interviews to the *Bay Guardian.*"

Ackerman may have stopped talking *with* the *Bay Guardian,* the union, school board members, various political interest groups, and even members of the Board of Supervisors, but she still talks *at* them through political proxies like SFSOS's Wade Randlett (who would not comment for this story) or the Chamber of Commerce's Lee Blitch — which has been her preferred means of communication.

Ackerman has always had a close relationship with the business community, whose support she positively gushed over at SFSOS's annual luncheon on May 17. But she has strengthened and leaned on those ties all the more as her other relationships have deteriorated over the past two years.

When rumors that Ackerman would likely leave San Francisco first peaked, in September 2003, she called a press conference to counter them. Joining Ackerman at the podium was Blitch, creating a chorus that has sought to blame all discord in the district on the board, the media, progressives ... anybody but Ackerman.

UESF officials said that when they have raised questions about policies this administration is pursuing, they've been targeted by smear campaigns engineered by Randlett and others. Early last year, after Kelly publicly asked questions about Ackerman's Dream Schools initiative, the union was the object of one of SFSOS's e-mail blasts. Afterward, Kelly arranged a meeting with Randlett to discuss their differences.

"He said it was his job to protect the superintendent — at least through the November election," Kelly told us. And when Kelly again posed questions about Dream Schools at a board meeting, Randlett was there just minutes later. "He came down to tell us there was going to be trouble if we were attacking the superintendent. It was like being on the school yard again."

When asked why he thinks Randlett and others

are frustrated with UESF, Kelly said, "I gather if you are in any way not being entirely subservient — well, I mean really it comes down to asking questions. When we went and talked [at the meeting], it was about problems with the program, not the superintendent."

• • •

For a long time, the strategy seemed to work. Ackerman had the support of a narrow majority on the school board and political support for pushing through reforms despite concerns from the union and community members. And it was easy for the media to blame the minority of vocal lefties on the school board for any discord.

"It's unfortunate that the media has given her a lot of cover," said school board member Mark Sanchez, Ackerman's most vocal critic.

After Ackerman board ally Heather Hiles lost her seat last fall, the lame duck board called an emergency meeting during which it approved a new contract for Ackerman on a 4-3 vote.

"WE'VE ALWAYS HAD DISAGREEMENTS, BUT WE'VE ALWAYS MANAGED TO WORK IT OUT. NOW SHE DOESN'T EVEN LOOK AT ME. IT'S WORSE THAN IT'S EVER BEEN."

School board member Sarah Lipson

The new contract included an annual raise of $26,000, putting her salary at $250,000, among the highest in the country for school district superintendents. Even more provocative was the $375,000 severance package she would get even if she quit, which many saw as both pricey and designed to insulate her from the new board majority. Ackerman used the opportunity to stop talking to many board members and even stop attending many of the board's meetings.

New board president Eric Mar told us, "I've been trying to set a meeting with her for several weeks, and it hasn't come together. I've been making an effort to try to meet with her regularly. I don't think it's reciprocal."

Sarah Lipson has been the most softspoken of Ackerman's critics on the school board. For some time now, she's been the one who has been able to meet with the superintendent, the one who has tried to keep lines of communication open.

But over the past four months, Ackerman has cut off her regular monthly meeting with Lipson. "She's canceled every meeting without rescheduling," Lipson told us.

"We've always had disagreements, but we've always managed to work it out," Lipson continued. "Now she doesn't even look at me. It's worse than it's ever been."

Norman Yee, a moderate new addition to the school board, is restrained in his criticism of Ackerman but acknowledges observing many of the personal traits that make her hard to work with.

"I feel like we should have good relationships to be a functional organization. Could my relationship with the superintendent be better? Yes," he told us. Yee said he tries to keep his conversations with Ackerman short and to the point to avoid conflicts. "When I have a dialogue with her, I try to keep it real calm and just let her know how I feel about something without starting a big discussion."

He also said her frequent absences from school board meetings and her new approach of withholding recommendations on controversial items make it hard for the board to do its job, particularly as the district wrestles with a $22 million budget shortfall that is forcing school closures.

"Whatever her reasons are, it's really hard when she doesn't feel comfortable enough to even say, 'These are my recommendations.'" Yee said.

Media accounts of Ackerman's time as superintendent in Washington, DC, are eerily similar, telling a tale of a superintendent at war with her school board, hostile to the media, working the angles to get a lucrative contract with a no-fire clause, and aloof when dealing with parent groups and other district stakeholders.

"She's the ultimate in imperious administration," Marc Fisher, a *Washington Post* columnist who wrote about Ackerman's time in DC, told us in an e-mail. "Ackerman was oblivious to the political realities of the city and had almost no allies."

The tables continued to turn against Ackerman recently when a parent discovered an Education Code provision that seems to require superintendent contracts to be debated and approved at regularly scheduled meetings, not the kind of short-notice special meeting that spawned Ackerman's contract.

Attorneys Whitney Leigh and Matt Gonzalez filed a lawsuit June 22 seeking to invalidate the contract and force a new vote by the school board, a goal that was supported by the Student Advisory Council despite heavy-handed lobbying by the Ackerman administration.

The series of events has put Ackerman and her allies on the defensive for a change — and placed on public display some of the superintendent's less endearing traits. ❖

Rory Brown and Tim Redmond contributed to this story.

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The $400,000 spin machine

We've never found the folks on Ackerman's PR team helpful, but we didn't expect them to assert that SFUSD students are stupid. *By Tali Woodward*

VERY SOON AFTER ARLENE ACKERMAN CAME TO TOWN to oversee the city's public school system, it was clear that her administration was going to make public relations a top priority. Within a couple of years, the school district's single spokesperson had been replaced with a team of four who work to package Ackerman's policy initiatives, monitor the flow of information, and stage press events.

The Office of Public Engagement and Information also aggressively manages media coverage. Its staffers push fluffy stories and make it known that any kind of "negative" coverage is frowned upon and, ultimately, a disservice to the district's schoolchildren — to whom, they frequently remind anyone and everyone, the Ackerman administration is completely devoted.

Covering schools for the *Bay Guardian*, I've grown accustomed to the various tactics the people in the PR apparatus employ: long delays for even basic information, none-too-subtle suggestions that raising any topic they consider unpleasant might compromise future access, and admonishments to district staff not to talk to reporters without their clearance. I've also watched this PR team work relentlessly to cast anyone with questions about how the district is running as a political enemy who's not concerned with "the kids."

Ackerman's defenders have argued that the $400,000-a-year PR effort is necessary if city residents are ever going to regain faith in the San Francisco Unified School District. But the PR office has often seemed more akin to a corporate spin machine working to protect a sensitive CEO than a public service set up to disseminate information — or, for that matter, do anything for kids.

Then again, that's public relations for you. It's all about manipulating information and making your boss look as good at possible. At least Ackerman's PR team never seemed willing to personally attack SFUSD students.

Until recently.

In late May, a 17-year-old on the Student Advisory Council named Alan Wong — one of those unusual kids who attends committee meetings and debates budget priorities while his peers are playing video games or skateboarding — decided to take a stand on two raging district controversies. He drew up a couple of advisory resolutions for the body, which is basically a district-wide student council, to consider. One opposed a method of school reform that involves replacing teachers who work at struggling schools; the other criticized how much of the SFUSD's very limited budget goes into Ackerman's personal bank account. (Last fall Ackerman won a new contract guaranteeing her a $26,000 raise as well as a $375,000 payout should she leave her job, even by her own choosing.)

SFUSD staffers tried — and failed — to convince the students on the SAC to drop Wong's resolutions (see "Learning about Politics," 6/15/05, and Opinion, page 11).

And when Ackerman's administration had run out of ways to stall or blunt the measures — she even tried to postpone the meeting where the SAC was supposed to vote on the resolutions — her PR team swung into action.

They did not address the kids' reports that SFUSD staffers had pressured them to drop their resolutions (I had sent them a dozen questions about those accounts days before and was rebuffed with a statement that didn't even acknowledge the central issues). Instead, on June 13 Ackerman's special assistant Lorna Ho, who runs the PR office, distributed a press packet that sought to deflect questions by entirely reframing the issues. In it, the school district alleged that the SAC representatives were being "used" in some sort of adult conspiracy — not by district staffers, as the SAC members had told me, but by "certain adults ... trying to pursue their own political objectives." In other words, by people they see as enemies of the Ackerman administration.

"The district feels it is unconscionable that adults may be using the SAC as a political tool to embarrass the superintendent and are calling for that activity to stop," the press release read. But the packet — all 30 pages of it — contains little more than wild accusation.

In many ways, it was astounding — and in others, it fit nicely into a consistent and well-worn pattern.

'Facts'

There are some factual problems with the thick press packet. For instance, in a section helpfully headed "Facts," it states that at a June 6 SAC meeting "Jane Kim and other executive board members of UESF [United Educators of San Francisco, the union that represents local teachers] gave public comment in favor of the two resolutions."

Unlike any member of the PR staff, I was at that meeting, which I recorded. Kim — who, incidentally, is not a member of UESF, but a youth organizer who ran for school board last fall — did not speak in favor of either resolution. Instead, she said, in part, "My main purpose in being here is not to advocate for one side or the another, but to advocate for proper procedure and make sure that student voice is being properly heard at the meetings here.... I support whatever that vote may be."

The packet also contained a letter from Ackerman to the members of the SAC. "I have recently seen some very disturbing signs that certain adults are trying very hard to manipulate SAC members in order to pursue their own political objectives," it states. "I think this type of behavior is shameful, and I caution all members of the SAC to guard against being used to promote other people's agendas."

It's an interesting approach for Ackerman to take, given that her staffers were already publicly accused of doing the very same thing. But what makes it even weirder is that members of the SAC never received the letter. It seems it was written entirely for public — or at least, media — consumption.

Of course, this is minor stuff compared to the very ugly message at the heart of this particular press packet:

"We leave it open to public examination if it is plausible that the resolutions were indeed written solely by the student who originally submitted it [*sic*], or instead with the assistance of adults," the press release stated. The obvious insinuation is that drafting a policy statement — and trying to convince people to support it — is somehow beyond the capacities of a high school student.

"It hurts me that the district doesn't believe in our writing abilities, and has to think that somebody else is writing for us," SAC said president Theresa Muelhbauer.

Continued on page 20

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Ackerman

From page 19

In all 30 pages there was absolutely no evidence that Wong got help writing the resolutions — he also adamantly denies the charges. I asked several school board members, activists, and union leaders if they were involved in the drafting. All of them said no, although several said they later offered advice when Wong contacted them about the pressure SAC members were feeling from district staff.

The true conspiracy

The June 13 press release also included a suggestion to "note the e-mail correspondence regarding strategy between an adult and a SAC student member to gain additional press coverage, including plans to involve a *Bay Guardian* reporter who has written numerous negative articles about the superintendent's administration."

The attached e-mail, a personal message from Sunshine Ordinance Task Force member Bruce Wolfe to Wong, is largely about how to hold the meeting despite Ackerman's order to postpone it, not about a media "strategy." But after eight sentences about how to hold the gathering, Wolfe wrote, "Contact Talie [*sic*] Woodward about this when you have confirmation that the superintendent is making the order to cancel the meeting." Wong had also made a comment in the e-mail appended beneath about the "excellent press coverage" he expected Ackerman to get.

Now, one of my main duties as a reporter is to get people to let me know if something interesting is going on. Sometimes people contact me. Sometimes I even — gasp! — encourage them to contact me. But when I asked Wolfe about the e-mail, he said he mentioned me because I'd been the only reporter at the June 6 meeting.

How this could possibly be construed as evidence of a vast conspiracy is beyond me. The real mystery: How did the SFUSD press department get a copy of a personal e-mail from an adult who's not affiliated with the school district to a student representative who was not using an SFUSD e-mail address?

On the night of the student vote on these resolutions, Wong trolled through his e-mail and found a record of the one time he'd forwarded the e-mail from Wolfe. He'd sent it to a SAC member, who says she didn't pass it on, and to two people who work for the nonprofit contracted to help run the SAC.

There's been a long-running controversy over whether Ackerman has placed a "gag order" on her district staff, admonishing them not to talk to members of the Board of Education or the press without getting clearance from her office. Though Ackerman has taken issue with the "gag order" term, she has repeatedly confirmed that she wants staffers to let her office know before they speak to the press. She has characterized it as a "courtesy."

Whatever you want to call it, restricting employees' speech is one thing. Having them collect information on political opponents — including those that aren't yet old enough to vote — and turn it over to what is, essentially, your propaganda operation? It's a whole new level.

Handling the press

As implied in the SFUSD's press release, I haven't had a particularly good relationship with the Office of Public Engagement and Information, which hasn't been happy with a lot of things this paper has reported.

Spokesperson Ho has called my editors to complain about my coverage of the school district, quibbled with facts even when she can't offer any reason to doubt them, and tried to get me to disclose how I've gotten specific information. I've done my best to navigate the whole thing — after all, it's part of my job. But no amount of following procedure seemed to help, as long as I was inquiring about something they'd rather the public not know about.

In case you're wondering why there's no comment from Ho or anyone else from the district in this story, it's because her office has chosen not to talk to us.

And though this paper has had a particularly rocky relationship with Ackerman's PR team, other journalists also say the PR department has tried to intimidate them and has complained to their supervisors that coverage is too "negative." Fearing that the working relationships will only worsen, these journalists are unwilling to talk about their experiences on the record.

But the PR team hasn't used these approaches only with professional journalists. They've also worked to intimidate student journalists from Lowell High School's paper.

In the fall of 2003, Nicole Hui, then an 11th-grader at Lowell, was looking into whether Ackerman had established a gag order. Hui told us Ackerman initially didn't return her calls. But once Hui got a copy of an e-mail from former assistant superintendent Winnie Tang describing the instructions given to staffers, Ackerman "decided to come to Lowell to be interviewed."

When Hui's story ran — under the headline "Superintendent Denies Placing Gag Order on District" — Ackerman and her staff complained about the reporting and the illustration that ran with it (a cartoon of Ackerman gagging someone with a piece of cloth). At least one PR staffer visited the school to register criticism. Like the SAC representatives, these students had raised issues that were politically uncomfortable for the superintendent.

"I didn't feel like we did anything wrong," Hui told us. "I thought, this is how people felt working under you — and we gave you the opportunity to refute [the allegations]."

Hui had to deal with the PR department again when she called a district teacher and was asked if she had gotten "permission" from the PR office to do the story. "I was like, I need permission? What about the First Amendment?" Hui said. She called Ho, who said she indeed wanted a "heads up" on any story involving the district. "Every time you call anyone at the district, they just forward you to Lorna Ho," Hui said. "I got kind of annoyed.... The media has its own right to actually go and interview people." ❖

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Rare birds

In a shrinking market, SF's antiquarian booksellers stay eccentric.

By Jeremy Smith

GUARDIAN PHOTO BY STEFANA ALMENT

A volume of deals: Much of the stock at Joe Marchione's Valhalla Fine and Rare Books runs under $50.

"There are four kinds of collectors," says **John Windle,** antiquarian bookseller. There are the Jackdaws, named after the bird attracted to bright and shiny objects; the Completists, who will spend 40 years and thousands of dollars obtaining every book ever written about, say, defenestration; the Peter Pans, who collect every book their mother ever read to them; and, finally, the Investors, who buy low and sell high.

Windle is part of a breed that is ... let's not say "dying," but rather, "transitioning." His distinguished **John Windle Antiquarian Bookseller** is a well-appointed bookshop housed in the old Western Union building at 49 Geary St. (Ste. 233, SF. 415-986-5826, www.johnwindle.com; appointments recommended). There were once five high-end antiquarian booksellers operating out of 49 Geary, also home to several commendable art galleries. Today, only Windle and the **Brick Row Book Shop** (Ste. 230, 415-398-0414, www.brickrow.com), owned by **John Crichton,** remain. According to Crichton, who is also president of the 450-member Antiquarian Booksellers' Association of America, demand for their services is decreasing.

Prior to the '80s, ardent book collectors continuously renewed the market. That trend began to shift, Crichton claims, when antique books came to be seen as investments by nouveau riche hedge-fund managers. Like houses in a hot real estate market, the books rapidly changed hands, a process that jacked up prices while pushing out collectors whose passions were not matched by their cash flow.

Even in the face of big-business commodification, however, book dealing retains its charm. Crichton, for example, has built a collection of 120 works of fiction set in Washington, DC, from 1824 to 1925, which features such titles as *The Automobile Girls at Washington or Checkmating the Plots of Foreign Spies,* which relays the automobile adventures of a group of young ladies. Windle's fascinatingly diverse collection includes a copy of Karl Marx's *Das Kapital* published in 1872 in St. Petersburg, Russia. This copy, the catalogue says, "was circulated among at least three ... intellectuals while they were in jail at different times." Its margins include extensive handwritten notes in Russian, English, and German. A week after I talked to Crichton, the historic communist critique of capitalism sold for $25,000.

If that sounds a bit beyond your price range, then head to the bookstores of 2141 Mission St. Your first stop will be the second floor (use the street-level doorbell to get buzzed in), where you'll find **Valhalla Fine and Rare Books** (Ste. 202, 415-863-9250). Owner **Joe Marchione** began acquiring books while employed as an airport shuttle driver; he'd steal time off the clock to browse antique stores. He now has his own wonderfully eccentric store with a sizable collection. The coffee's always on, and much of the stock runs under $50.

"At this price level," Marchione says, "you're not dealing with the same type of collector [as Windle or Crichton]. I see people with more of a passion for the content of the books. You have to have a fair amount of capital to be a high-end dealer. I'm just looking for things that intrigue me."

After Valhalla you'll find three other stores scattered around the building. There's **Alan Milkerit**'s shop, **Tall Stories** (Ste. 301), specializing in modern first editions; **Meyer Boswell Books** (Ste. 302, 415-255-6400, www.meyerbos.com; appointments recommended), selling scholarly and antiquarian law books; and **Bolerium Books** (Ste. 300, 415-863-6353, www.bolerium.com), a treasure trove of books on left-wing social movements.

"Bolerium is one of the best sources of movement literature," says regular customer Chris Finn, a community activist and BART driver. "I come here to find out what's worked and what hasn't for people's movements." Bolerium is the kind of store where the ideal customer can roam for hours, finding such titles as the *Cunt Coloring Book,* by Tee Corine, as well as odd movement memorabilia, like the minutes for "Proposals for the 1966 National Convention" from the San Francisco chapter of the Daughters of Bilitus, a pioneering lesbian group.

Jackdaw, Completist, Peter Pan, or Investor — for any type of collector, Crichton argues, "the key is to find the right dealer" who will be your partner in pursuing your personal obsession. You don't have to be wealthy. Crichton says, "Some of the very best collections are built by people of modest means." ❖

BizTips

Downward-facing dogs Over the river and through Berkeley Hills is a store with pet supplies, educational workshops, and a "Doga" class so that you and Spot can find your breath together. **Judy Hardin** and **Yuri Ito** started **RabbitEars Pet Supply and Services** (303 Arlington, Kensington. 510-525-6155, www.rabbitears.org) to serve animals and spread environmental consciousness. In addition to stocking premium foods for your dog, cat, rat, chinchilla, or backyard fowl, the store donates a portion of sales from other products such as chocolates, teas, and quilts to support environmental causes. Customers can participate in bird walks, composting workshops, and more. (Chellis Ying)

Fresh Fresca Continuing its plot to corner the market on seviche bars in the city, Peruvian restaurant **Fresca** (3945 24th St., SF. 415-695-0549) opened its third location, in Noe Valley, last month. Besides the usual Peruvian fare, the restaurant features sushi-bar style counters where patrons can order their favorite seafood cocktails. Executive chef and co-owner **Jose Calvo-Perez** recommends reservations on weekends. (Giselle Velazquez)

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techsploitation by annalee newitz

No roads for you

Back in the wacky Clinton days, politicians used to call the Internet the "information superhighway." Obviously the idea was to deploy a metaphor that would explain to suburbanites — who, after all, spent a great deal of time idling in traffic on highways — the purpose of a global computer network whose true nature seemed impossible to understand. But as we plunge more deeply into the 21st century, we don't need to limp along on lame analogies anymore. These days, the Internet is just the Internet.

As stupid as the superhighway metaphor was, one thing about it was spot-on. Like good roads, the Internet is now crucial to public life. Roads give people access to cities and jobs; the Internet allows people to work together and communicate over vast distances. Over the past century, most countries came to treat roads as a public good, paid for by the government, because giving citizens access to easy transportation built the wealth of the state. Even in countries like the United States, where health care is still barbarically privatized, the roads are free to all.

> When corporate interests push governments into cutting people off from the Internet, they slow progress.

Not so with the Internet. In fact, even when people try to make the Internet more accessible to all, they're stymied by freaky antilogic among politicians. Late in May, a member of Congress from Texas named Pete Sessions proposed a bill called the Preserving Innovation in Telecom Act, which would prevent municipal governments from offering people free or low-cost Internet service. Why would an elected official want to bar cities from giving their residents quick and easy access to the Internet? That's easy: Sessions used to work for SBC, a telecom company that could lose a little business if cities started setting up local WiFi networks or Internet kiosks. I guess his old buddies in the network biz are more valuable to him than his constituents. It's sort of like a former contractor trying to ban government-sponsored road building in cities because asphalt companies might lose out. In the end, nobody can drive to work anymore.

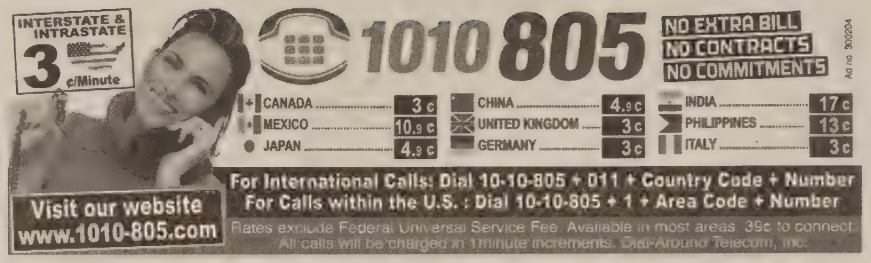
But of course Sessions thinks industry will flourish if the roads are gone. And his harebrained scheme for destroying free WiFi in cities is just one indication of a more basic misunderstanding that US politicians seem to have about technical innovation and progress. At least, that's the only explanation I can see for things like software patents, a controversial form of patenting that began in the United States during the early 1980s. Because the laws about patenting software are vague, there have been a buttload of stupid software patents granted to things like "online test taking," "streaming media," and "the online shopping cart."

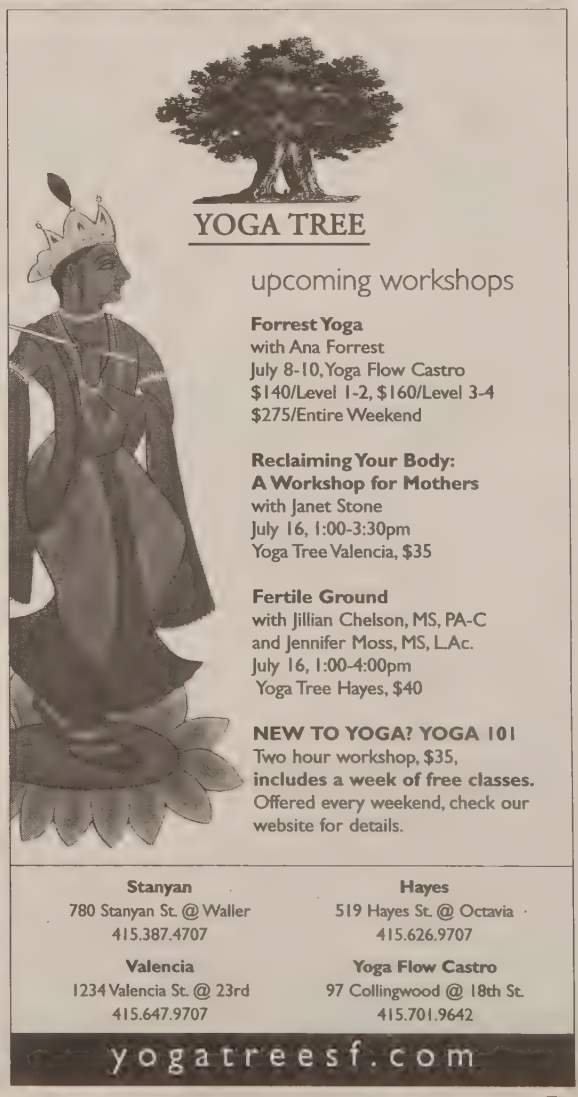
When somebody has to pay a licensing fee to post a quiz or home movie on their Web site, things are starting to get downright ridiculous. First I'm told that my city can't give me free wireless Internet in the park, and now I'm told I can't post a movie of my latest lecture without paying a licensing fee to Acacia Research Corp., which owns the patent on streaming media? It's as if the government wants to make it hard for its citizens to communicate and get work done.

In fact, it's really as if the US government wants to make it hard for everyone around the globe to get their work done. We're exporting our stupid ideas across the Atlantic. The European Union is now considering adopting software patents, in a kind of international "keep up with the Joneses" move. Europeans claim their patent officers aren't as poorly trained as US ones, and therefore would never be silly enough to consider something as basic as streaming media to be a nonobvious and novel invention. But there is nothing in the definition of software patents to stop them. Relying on patent officers to be "smart" is sort of like relying on Google execs to not be "evil." The sentiment is nice, but without laws and regulations to back it up, I'm not feeling the reassurance.

For technology to evolve and enrich our civilizations, we need easy access to basic tools. When corporate interests push governments into cutting people off from the Internet, or forcing them to pay expensive licensing fees before they can use simple gadgets, they slow progress. It's like patenting roads and forcing people to pay licensing fees to pour concrete into their driveways. ❖

Annalee Newitz (unpatented@techsploitation.com) is a surly media nerd who can't wait to patent the process of cutting off her nose to spite her own face. Her column also appears in Metro, Silicon Valley's weekly newspaper.





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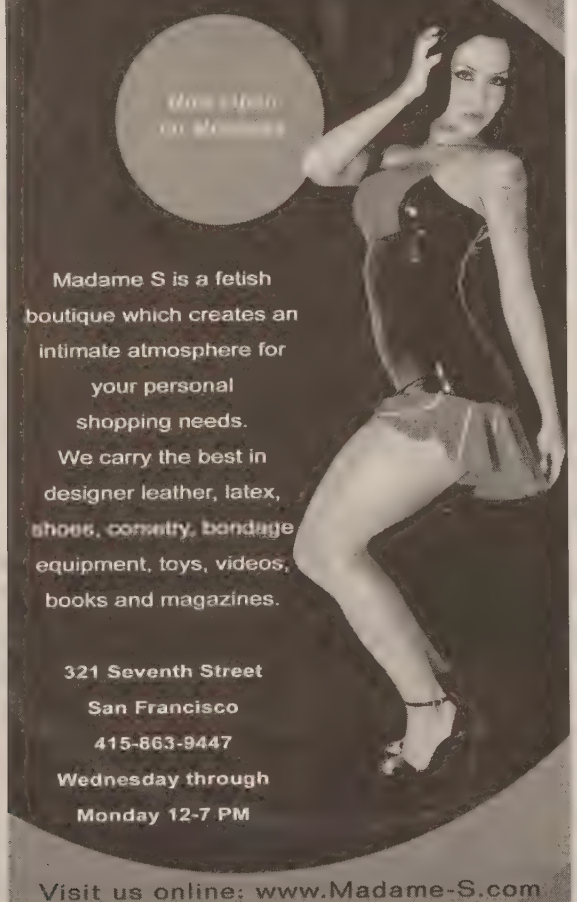

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GUARDIAN MUSIC AND CLUBS

alt.sex.column by andrea nemerson

Cutbacks

Dear Andrea:
My girlfriend is depressed and self-medicates with food. She's gained so much weight that she's lost all self-confidence. She used to be a complete freak in the bedroom, but now ...

I've been giving her all the time she needs, and she's getting there, but while trying to be Mr. Sensitive I've developed a problem. If we weren't going to have sex, I decided to make masturbating a full-time hobby — up to four times a day. I've noticed a decrease in the stiffness of my erections. I also find it's often difficult to maintain an erection. Are there medical side effects to chronic masturbation? Is there something I should be doing (aside from the obvious "stop jerking off")? I'd like both of us to get past this.

Love,
Hopeless

Dear Hope:
Whatever possessed you to take up masturbation as a "serious hobby"? Could you not just dabble like the rest of us? Not that there actually are any medical side effects to jerking off a lot. There aren't. Your current difficulties are probably due to overindulgence and/or boredom mixed with a little anxiety. While some unrelated health problem or medication could also be responsible, I'm betting that you just need to take the day off now and then. I promise: You didn't break it.

It seems to me that you two are sort of eddying away from one another, having each given up on self-determination and decided to drift helplessly with the current, going nowhere good. Quit that. You need to reconnect, and you need to do it soon or risk ending up on opposite shores, waving wistfully at one another. Go get her and take her to bed. She may not be a "complete freak" again quite yet, but she's still the woman you love.

Love,
Andrea

Dear Andrea:
I have lost interest in my girlfriend (we are both around 40). I can't say it's entirely because of her bush, but without some pruning, I just can't get too interested. I've tried suggesting she trim a little, and even tried making it a playful game, but she's convinced any guy who wants a trimmed girlfriend is really looking for an adolescent girl. It extends down her thighs. I'm just looking for a little trim and shave of the bikini line. Any suggestions?

Love,
Bushwacker

Dear Wacker:
If she's absolutely convinced that anyone who prefers a tidier triangle is really Humbert Humbert in disguise, there is nothing you (or I) can really do to sway her. You can make gentle suggestions, you can make the occasional lighthearted request, but you cannot (or, at any rate, may not*) tell her she has to shave or else! unless you're willing to back up the ultimatum. Which would, frankly, kind of suck.*

I must admit to wondering just what rock she has been living under, and just how far outside the mainstream that rock must be for her not to have noticed that modern, Western women tend to trim back to the bikini line, even those who may resist or even resent the current trends in X-treme pubic topiary. Does she not go to the gym? The pool or beach? Does she not read any magazines, or does she consider the ubiquitous ads featuring buxom, clearly postadolescent-and-then-some models like Giselle or Heidi Klum in a bathing suit or lingerie to be poorly disguised sops to the child-molester demographic just because their pubic thatches do not advance down their lissome thighs to curl fetchingly about the knees? And again, I ask: What does she do at the beach?

Enough. Before you print this out and go waving it in your girlfriend's face as proof that you're right and she's wrong, wrong, wrong, I've gotta say I don't really have a dog in this fight. I don't give a damn if your girlfriend shaves her pubes or dyes them celestial blue and festoons them with tinsel stars. Plus, I defend her right to make her own grooming decisions, as long as the results aren't gross enough to affect me should I encounter her on public transportation. I do think it's ridiculous for her to insist that trimming back thigh hair *can turn a 40-year-old woman into* Barely Legal *cover-model material, though. Does she likewise believe that a woman who's attracted to any man more neatly barbered than Rasputin is secretly harboring Mary Kay Letourneau hot-for-teacher fantasies? Maybe you should ask her. Maybe she'll bust out laughing, admit she's being a little crazy about this, and all will be well.*

If you've really lost interest in her, of course, a trim job will afford at most enough novelty to keep you going for a couple weeks or so. Pubes do not make the woman, lack of them does not make a woman into a girl, and a change of pube style will not save a foundering relationship. If you're truly bored with her, don't hang around wasting her time, or yours.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

FOOD & DRINK

Proust's kitchen

By Paul Reidinger

GUARDIAN PHOTO BY RORY McNAMARA

Au bon crabe: At Chouquet's, chef Frédéric Proust's kitchen turns out plenty of French-style meatiness but also more delicate items, such as Dungeness crab salad.

What appears to be easy often is not, and the impression of effortlessness is often the result of much (unseen) effort. The French novelist Gustave Flaubert is remembered, in part, for his fluid, limpid prose — but he once famously needed a week to write a single crystalline paragraph. Afterward he doubtless treated himself to dinner at a good bistro and perhaps, while tucking in to a plate of steak frites, perceived an irony parallel to his own literary exertions: that simple French bistro cooking, redolent of earthy honesty and time-honored methods rooted in home and hearth, isn't necessarily as straightforward as we, seated expectantly at the table, might suppose.

Flaubert would have been pleased, I imagine, by Chouquet's, which opened in January in an Upper Fillmore corner space that had been occupied for more than a generation by a place called Pauli's. Pauli's had a wonderful street-side café appeal (including an unmissable awning) that never quite sufficed, alas, to draw us in; I was aware of Pauli's mainly because it was just across the street from the vet's office, and even routine visits to vets' offices are high-anxiety operations that have a way of quelling appetites.

Flaubert would have been pleased with Chouquet's in part because the new place preserves Pauli's street presence, and in larger part because it replaces Pauli's California-cuisine menu with fresh interpretations of French standards by a memorably named chef, Frédéric Proust. "Proust" is, of course, a name of profound implications: for literature, France, Paris. Marcel Proust was among the most Parisian of French writers, and his namesake's offerings at Chouquet's strike me (apart from a few discreet California touches) not simply as French but as Parisian.

By this I mean mainly that the food is quite meaty. Paris might be the City of Light, but it is a northerly, inland city, and while its cooking reflects the varied bounty and styles of France, it is not surrounded by fields of lavender or lapped by a warm sea full of tasty fish. Paris's everyday menus emphasize instead the fruits of animal husbandry: pork, beef, lamb, veal, poultry, maybe some goat.

Proust does offer lighter choices and, for those so inclined, a vegetarian millefeuille for dinner, but the meaty thrust is evident even in such lunchtime salads as the perigourdine ($11), a bed of baby greens topped by a heavyweight mix of giblets, lardons, tomatoes, and croutons (with a beguiling tarragon–goat cheese dressing, among other choices). If ever a salad thought it was really a cassoulet, it would have to be this one. (And several of the other salads are scarcely less fortified, one being built around prosciutto, another around duck magret.)

If poultry gizzards don't appeal, there's plenty of straight-on beef, from a baguette sandwich ($13) inlaid with tender strips of marinated, grilled beef and tomato rounds and served with excellent knobbly, parslied french fries; to a classic steak frites ($21), a grilled New York steak topped with a green-peppercorn sauce and accompanied by more of those superior fries. And if poultry appeals but poultry gizzards don't, the answer might be seared duck breast ($22): velvety-thin slices of meat bathed in a golden fig-honey sauce that's darkly sweet with a smoky edge, like a well-aged Sauternes. On the side of that plate we found a sprightly long-bean salad, which looked particularly summery as it caught the last beams of late-spring twilight slanting through the windows. Those who insist on California elegance will respond to such dishes as citrus-marinated halibut ($10), swaddled sushi-style in cucumber roulades and drizzled with pink-peppercorn sauce.

We know to a moral certainty that if profiteroles are offered on a dessert menu, Mr. Profiteroles will order them and I will be quietly dismayed, since profiteroles so often suffer from tough pastry and are, really, much ado about not much. Chouquet's edition might be the exception, however; the pastry chef plainly is in the house-made pastry business, and the resulting pair of profiteroles ($7) were as puffy and tender as buns fresh from the oven. The vanilla ice cream on the inside was a little plain, but the scattering of raspberries and strawberries about the plate brought a blush of life.

More to my taste was a cristalline ($9) of peanut-butter mousse. It looked like bar of fancy cocoa-butter soap, had a lushly soft texture in the mouth, and was much too small, disappearing in a few bites (not all of them mine) and leaving behind, as if in some dessert magic act, a forlorn pool of chocolate sauce.

Service is very much in the Parisian mode: friendly but not fawning, and big-city brisk. (Parisians, like New Yorkers, practice a mannered civility that can seem chilly to hail-fellow-well-met types; they are helpful and friendly but do not court the approval of strangers.) But while Parisian service is also notably efficient, the Chouquet's brigade dropped my soup order completely, not even remembering to bring it late, as sometimes happens at places determined to charge for everything they conceivably can. It was as if soup had been mentioned once and forgotten for eternity: I ordered it, it did not come, it did not appear on the bill, we obliterated the desserts and left happy — into our own city of light, limpid but nearly faded now, at dusk. ❖

Chouquet's. *2500 Washington (at Fillmore), SF. (415) 359-0075. Lunch: Tues.–Fri., 11:30 a.m.–3 p.m. Dinner: Tues.–Sun., 5:30–10:30 p.m. Brunch: Sat.–Sun., 10 a.m.–3 p.m. Beer and wine. American Express, Diners Club, Discover, MasterCard, Visa. Not noisy. Wheelchair accessible.*

Without Reservations

Wasted

The wine fairy, in the course of such inscrutable wanderings as wine fairies are known for, left us a present last week: a bottle of J. Lohr valdiguié from Monterey County, vintage 2003. The name J. Lohr was of course familiar to me (a neighbor is a huge fan of the chardonnays); the name valdiguié was not, though I suspected immediately that it referred to a variety of grape and not to a proprietary blend. Blends tend to carry names that are simple and joyous, like Opus One, or, if not simple and joyous, at least pronounceable. I am fairly confident about pronunciation when I speak in mixed company of Beringer's Alluvium blends (love them!), but I cannot satisfactorily sound "valdiguié" even in the privacy of my own skull.

The valdiguié grape is a bit of a mystery, much as zinfandel was until a few years ago, when DNA typing uncovered a trail of grafts and cuttings that led to Sicily and Puglia and up the Adriatic coast to a Croatian island. Valdiguié's roots seem now to have been established by UC Davis viticultural researchers as being in the southwest of France, where the grape is known, if not exactly beloved, as gros auxerrois. ("Gros" means big, and big grapes are often associated with blah wines.) Meanwhile the legendary connection to Burgundy, to pinot noir and Beaujolais, fades into myth, like many another dream of royal lineage.

Still, it is not hard to see why people long supposed that valdiguié wines bore some relation to these more famous bottlings. The Lohr wine, in particular, shows many of the same characteristics as Beaujolais nouveau, the juvenile but appealing red wine that appears in our markets every year just before Thanksgiving. Both wines are soft and unusually fruity, though Beaujolais nouveau always tastes, to me, of strawberries, while the Lohr valdiguié had as pronounced a presence of blueberry as I've ever tasted in any wine, with the strawberry and cherry notes more muted.

A friend — for whom I poured a small sample, certain that he would approve, as he favors juicy reds with modest tannins — made a face and thrust the goblet back at me.

"It tastes like fish," he said.

Oh, dear. Had the goblet not been properly washed after its last use? Had there been contamination? I took a tentative sniff and caught the scent of ... blueberries. As he didn't want the rest of it, I took the liberty, having been raised in accordance with an adage attributed to Benjamin Franklin: Waste not, want not. I wasted not ... none, in fact, except myself.

Paul Reidinger
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cheap eats by dan leone

Bully for buffalo

Alcohol was not involved. The Gulf War veteran weighed twice as much as the fiddle player from Berkeley. He'd been on the front lines of the war; she'd been on the front lines of war protests. They were sitting at opposite corners of a table, both very brave, and each with strong opinions.

I had a piece of pie.

Do I have to tell you how the conversation went? It had to do with the idea of reinstating the draft, and it was, as you might imagine, a heated discussion. I was absolutely thrilled. Another one for the highlight reels, right up there with jumping out of an airplane and eating at Ann's Cafe.

I've never been to war, never killed anyone or been shot at. I've never protested a war, either. Never been arrested. But I love peach pie.

I don't know about the other people at the table. One at a time, they were getting up and leaving. The fiddle player was my friend, my guest, my date. I was sitting between her and the soldier, paying very close attention to my piece of pie.

> Buffalo meat is so much better for you than beef that it's practically health food.

Then, as the conversation was cranking up into yet another level of heatedness, I noticed Mr. Potato Head setting on the table right in front of me. His eyes were cross-googled, his glasses on crooked, and his hat askew. It seemed almost certain he had something to say. Exercising my own brand of bravery, I hoisted Mr. Potato Head into the airspace between the combatants, cleared my throat, cocked his little plastic arm, and ventriloquized in the goofiest voice I could find, "Excuse me, but I have something to say ..."

And that's how I wound up in the emergency room last Saturday night.

Just kidding. I spent the night on a floor in a charming and charmed house in Berkeley, and I fell asleep laughing and woke up laughing. Which — you can't beat that. But I was hungry, so I sneaked over the bridge and went looking for my friend Earl Butter, one of my oldest and dearest comrades in absurdity. There is no better person in all of the Bay Area, that I know of, to help you keep a good laugh rolling.

"Help me," I said when I'd tracked him down — at his apartment of all places.

We wound up in West Portal at the Bullshead, which won some kind of an award in the *Bay Guardian* a couple years ago: Best Place to Get a Big Slab of Meat, or something like that. Another good omen was as soon as you walk into the place there's a glass display case like at a butcher's shop, full of raw red meat.

They have turkey burgers, chicken breast sandwiches, and prawns and salmon and stuff, but their specialty is steaks and burgers. We were seated at a table in the corner, sandwiched between a pair of elderly women not talking to each other, and a middle-aged woman eating alone and reading a book. There was no music whatsoever, so the atmosphere was ours for the taking.

"Did you know Mr. Potato Head was transgendered?" I said, as loudly as possible.

Third-pound burger goes for $7.60, half-pounder for $8.75. Then on up, depending on what all you want on it. And they all come with fries included. Or potato salad or cole slaw, but the french fries are fresh cut and delicious, so ...

Butter gets a buffalo burger. See, any one of their burgers you can get with grinded-up buffaloes instead of moo-cow, if you want, and it turns out, according to a little sign on the wall, that buffalo meat is so much better for you than beef that it's practically health food. It was not too late to change my burger to a buffalo burger too.

You know, in the past when I've had buffalo instead of beef burgers, they've seemed kind of dry and gray, but maybe I'm just remembering wrong, or didn't get them at the right place. The Bullshead buffalo burger rocked. It was really rare, really juicy, super flavorful, perfectly charcoal-broiled, and the third-pounder seemed as big as what some places call a half-pounder.

Old Earl was happy with his too, and even happier with the ketchup squirters, speaking of absurdity. They have these ... artsy-pants zigzag spouts on top especially designed for Three Stooges–style slapstick. I tried to get him to run home and put a white shirt on, for added effect, but ... no go. ❖

The Bullshead. *840 Ulloa (at West Portal), SF. (415) 665-4350. Mon.–Sat., 9:30 a.m.–10 p.m.; Sun., 3–9:30 p.m. Beer and wine. American Express, MasterCard, Visa.*

back burner by karen solomon

The 19th hole

If you're a golfer, just thumb over to Cheap Eats, or perhaps a film review, as there is nothing surprising for you to learn in this month's column of culinary discovery. Back Burner would like to share with you news of the Back Burner Roadhouse (no relation, but you can see why I was curious, right?). For owners of a nine iron, however, this watering hole and lunch locale adjoining the Mission Bay Golf Center is as familiar as spikes and plaid pants. Ditto for the handful of UCSF employees who pop in for their to-go sandwich in that no-man's-land between Potrero Hill and South of Market. For the rest of us, the truth about one of SF's most unusual and underrated diner experiences has yet to be unveiled, cloaked as it is in an expansive mesh of green and screen.

GUARDIAN PHOTO BY LORI SPEARS

Fairway to heaven: When you're through at the Mission Bay Golf Center, sit down to a salmon sandwich at the Back Burner Roadhouse (no relation).

At the intersection of Nowhere and Nothing, amid construction equipment and a freeway overpass, is a restful and surprising oasis that's just a 12-minute walk from civilization. Imagine a fine, relaxing place for a beer or lunch with plentiful parking out front, a mammoth, sunny, 40-plus-person patio where you can always find a seat, and genuine charm that is rare during the lunchtime bustle — kind staff and prompt service serving good food at a fair price.

If you love the kitsch notion of dining in, say, a five-and-dime, then you'll be impressed by the corrugated roof ("It's loud when it rains," the manager assures me) and the crummy mismatched linoleum tile. Between these horizontal planes hangs, from every surface, a cluttered array of the instruments of athletic endeavor — not just the requisite baseball bats and framed images of athletic gods, but also the stuff that T.G.I. Friday's wishes it had the insurance to cover, such as more than one canoe, a rusty classic Schwinn, a giant stuffed fish, stolen road signs, and, in every corner, a TV showing — you guessed it — *sports!* I am not a sports fan, and I've never golfed anywhere that didn't have a clown's mouth at the end. Yet somehow when these maximalist elements all come together, softened by a large spray of sunlight pouring in through the transparent roof and full, open patio, I am awed. Couple the look – with better-than-average burgers, salads, and the like for about eight bucks, and even a sporting ignoramus like myself is ready for a home run or a hole in one. Or something.

Or at least another Cobb salad — which is delicious and *ginormous*, with enough leaves of fresh spinach to let you pretend you're eating something healthy, succulent chicken, more crisp bacon than anyone should eat at one time, fresh avocado, and the place's own flavorful house-made balsamic dressing. Chez Panisse this ain't — the manager and chef had that deer-in-the-headlights look when I uttered the word "sustainable." But everything is fresh and delivered daily. The burgers are made from ground chuck. The french fries are hand cut, as are the chicken fingers, which are battered and fried in-house. Even the pico de gallo is made in their own tiny kitchen.

But it wasn't always this way. Formerly the Stix Roadhouse from the time it opened about seven years ago until this past March, the space used to be owned by the proprietors of Dos Pinas on Rhode Island Street and the new Café 24 in Mission Bay. Larry Smith and Keith Luce took it over earlier this year, but Luce quickly departed to open his own restaurant in St. Helena. Since Smith, a CPA in San Rafael, assumed full control, little has changed in the look. But under the direction of manager Crista Travaglio, the menu has been freshened considerably and now includes things like mimosas and milkshakes.

Back Burner Roadhouse is just a stone's throw from some of the best restaurants in town, including Bacar, Fringale, and Bizou. But it's easy to forget where you are when the ambience transports you somewhere warmer, where time is slower and beer is colder. But like real estate, there are three important things in the restaurant business: location, location, and location. And this establishment is lacking in all three.

"We're in the middle of a hole," says a frustrated Travaglio, who, tiny and just 24 years old, looks more like she should be getting carded than serving beer. "I'm trying to make the place better all the time," she tells me, pointing out that she's got a lot of improvement projects on the simmer, including live music and DJs, private parties, cheap happy hours, and happy hour snacks, among other things. "It's a good place to chill. It's always sunny." From her casual, laid-back demeanor, I tend to believe her.

Though Travaglio has been concentrating her efforts on getting an after-hours bar crowd to flock here, the lunchtime lineup is the meat and potatoes of the operation. Not surprisingly, it's middle-aged golfers there to work on their swing who account for about 60 to 70 percent of the restaurant's business, Travaglio tells me. Another big chunk are staffers at UCSF's new Mission Bay campus — they receive a 10 percent discount. Roughly a quarter of diners come in every day. "We know what they want the minute they walk in," Travaglio says. And it's easy to see why they return so often. "We b.s. with the customers a lot; we joke around with everyone."

Can you hear the *Cheers* theme song in the background? Yet Back Burner Roadhouse could already be in its final flickers. The city has decided not to renew the lease on the golf course and instead plans to turn that land over to the emerging UCSF complex. The driving range and the restaurant will probably be gone for good sometime within the next three to five years, and that will be the end too of the prawn tostadas, Jackie Chan salad, and $3 pints.

The hole in one is suddenly the one in the hole. And there's nothing terribly sporting about it. ❖

Back Burner Roadhouse. *1200 Sixth St. (at Channel), SF. (415) 255-1070. Mon.–Tues., 10 a.m.–5 p.m.; Wed.–Fri., 10 a.m.–7 p.m.; Sat., 10 a.m.–8 p.m.; Sun., 10 a.m.–7 p.m. Beer and wine. American Express, MasterCard, Visa.*

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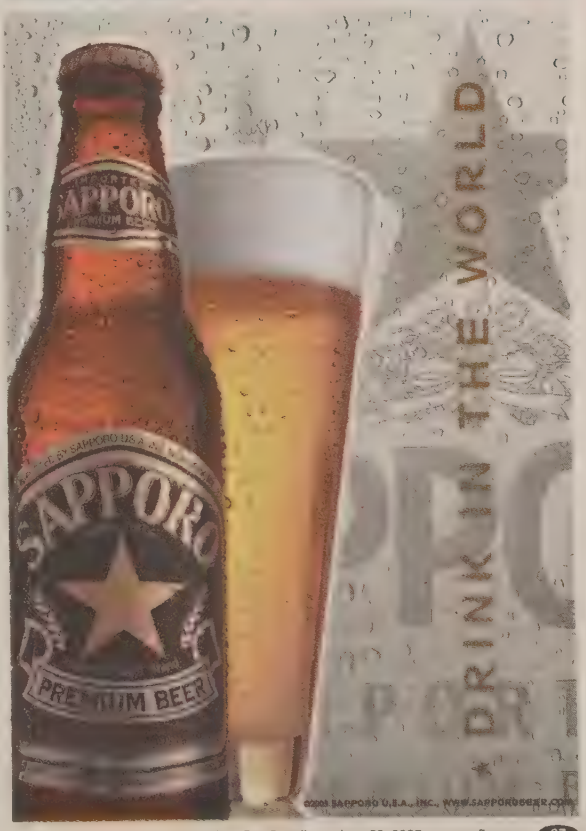

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FOOD & DRINK

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

Critic's choice

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (P.R., 2/05) 777 Sutter (at Taylor), S.F. 673-7779. **French,** D, $$$, AE/DC/DISC/MC/V.

Recently reviewed

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (P.R., 4/05) 598 Second St. (at Brannan), S.F. 836-9239. **American,** L/D, $$$, AE/MC/V.

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated décor, and confidently seasoned food of considerable Burmese and mandarin variety. (P.R., 5/05) 4348 California (at Sixth Ave.), S.F. 386-3896. **Burmese,** L/D, $, MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (P.R., 5/05) 131 Gough (at Oak), S.F. 252-1369. **California,** D, $$, AE/CB/DS/MC/V.

On the cheap: lounge food

AsiaSF *Priscilla, Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St. (at Howard), S.F. 255-2742. **Fusion,** D, $, AE/DC/DISC/MC/V.

Maroc feels loungey in a dim, hip way, and the range of north African plates can be ordered in versions small or large, depending on the size and inclinations of your party. Especially good: Moroccan seafood cigars. (P.R., 3/05) 1725 Haight (at Shrader), S.F. 387-8845. **Moroccan,** BR/D, $, AE/DC/DS/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (P.R., 4/05) 1599 Howard (at 12th St.), S.F. 864-2446. **Nuevo Latino/tapas,** D, $$, AE/DS/MC/V.

Downtown, Embarcadero

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), S.F. 433-6300. **American,** L/D, $$$, AE/DC/DISC/MC/V.

Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (P.R., 12/03) 1 Mission (at Steuart), S.F. 543-6084. **American,** L/D, $$$, AE/DC/DISC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. **French,** L/D/$$$, AE/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (P.R., 4/05) 1 Ferry Bldg. #44, S.F. 399-0814. **Mexican,** B/L/D, ¢, AE/MC/V.

Postrio might be the last place on earth where you can still get a taste of the elegantly lusty cooking that made Wolfgang Puck and his first Spago famous. (P.R., 11/02) 545 Post (at Mason), S.F. 776-7825. **California,** B/BR/L/D, $$$, AE/DC/MC/V.

Restaurant Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point (at Hyde), S.F. 749-2060. **California,** D, $$$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. **Italian,** D, $$, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. **Italian,** L/D, $, MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green (at Grant), S.F. 362-8286. **Persian,** L/D, $, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charles Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. **Bolivian,** BR/D, $$, AE/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. **Italian,** $$, L/D, MC/V.

SoMa

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom (at 12th St.), S.F. 861-4242. **Barbecue,** L/D, $, MC/V.

The Butler and the Chef brings a taste of Parisian cafe society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. **French,** B/L/D, $, AE/DC/DS/MC/V.

India Garden indeed has a lovely garden and an excellent lunch buffet that does credit to South Asian standards. (P.R., 2/03) 1261 Folsom (at Ninth St.), S.F. 626-2798. **Indian,** L/D, $, AE/DC/DS/MC/V.

Julie's Kitchen offers a lunchtime buffet with, literally, a bit of everything, from roast turkey to sushi, with plenty of interesting items in between. (P.R., 2/03) 680 Eighth St. (at Townsend), S.F. 431-1255. **Eclectic,** B/L, $, DC/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (Staff) 999 Brannan (at 9th), S.F. 522-0232. **California,** B/L, ¢, cash only.

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (P.R., 3/05) 1722 Sacramento (at Polk), S.F. 567-5432. **Italian,** $$$, D, AE/DS/MC/V.

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.F. 292-7999. **Italian,** L/D, $$, AE/MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. **Swiss,** $$, D, AE/DC/DS/MC/V.

Civic Center, Tenderloin

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (P.R., 4/05) 637 Larkin (at Eddy), S.F. 775-5526. **Turkish,** L/D, $, AE/MC/V.

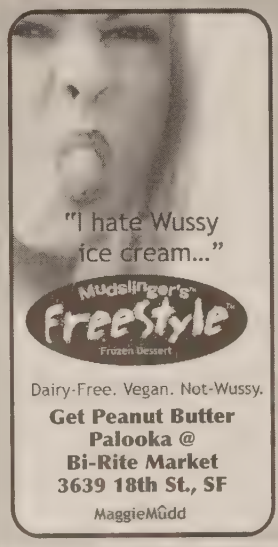
International Noodle House seems like a chain but isn't. The food (pan-Asian, noodly) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (P.R., 8/03) 690 Van Ness (at Turk), S.F. 567-2288. **Asian/noodles,** $, L/D, MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. **American,** L/D, $, AE/DC/DISC/MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), S.F. 776-9814. **Pizza/eclectic,** D, $, AE/DS/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (Staff) 199 Gough (at Oak), S.F. 552-7132. **Mediterranean,** D, $$, AE/DC/MC/V.

Continued on page 30



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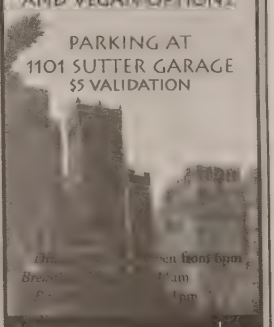
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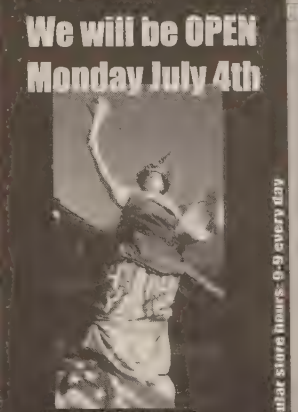
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FOOD & DRINK

Eat Here Now

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Hayes Valley

Bistro Clovis feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (Staff) 1596 Market (at Page), S.F. 864-0231. **French,** L/D, $$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), S.F. 552-4451. **Peruvian,** D, $$, MC/V.

Frjtz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. **Belgian,** B/L/D, $, AE/CB/DC/DISC/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (P.R., 2/05) 1658 Market (at Franklin), S.F. 552-2522. **California,** B/L/D, $$$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too: Wedgwood place settings and displays of blown glass. (Staff) 1599 Sanchez (at 29th St.), S.F. 282-8999. **Chinese,** L/D, $, MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (Staff) 737 Diamond (at 24th St.), S.F. 282-4969. **Italian,** D, $$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), S.F. 337-8537. **American,** D, $$, MC/V.

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. **American,** D, $$, AE/MC/V.

Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (P.R., 11/04) 151 Noe (at Henry), S.F. 252-7450. **Cuban/Mexican,** BR/D, $, AE/DC/DS/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (P.R., 3/05) 708 14th St., S.F. 861-2682. **Vietnamese/Chinese,** L/D, $, MC/V.

Tapeo at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true tapas tradition. It has a second leg up because the food is both innovative and authentically Iberian. An excellent locale for street surveillance. (P.R., 8/04) 3600 16th St. (at Market), S.F. 703-9750. **Spanish/tapas,** D, $, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (P.R., 3/05) 4133 18th St. (at Collingwood), S.F. 551-CHEF. **Thai,** L/D, $, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), S.F. 701-9301. **California,** L/D, ¢, MC/V.

FOOD & DRINK

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, $.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, $$, AE/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (Staff) 5 Masonic (at Geary), S.F. 921-6242. Hawaiian/American, BR/L/D, $, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. Indian/Pakistani, L/D, $, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Cafe Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (P.R., 5/03) 1306 Fulton (at Divisadero), S.F. 567-7664. Japanese/sushi, D, $$, AE/DC/DS/MC/V.

Mission, Bernal Heights, Potrero Hill

Angkor Borei Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission (at Cortland), S.F. 550-8417. Cambodian, L/D, $, AE/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777. Mediterranean, D, $$, AE/MC/V.

Cafe Bella Vista brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, B/BR/L/D, $, AE/MC/V.

Cafe La Taza looks like your nicer Mission coffee and sandwich shop by day, but when the sunlight melts into evening, dinner is served, nuevo Latino-style. The tortilla soup will spoil you for any other. (P.R., 6/04) 2475 Mission St. (at 21st St.), S.F. 824-7717. Nuevo Latino, B/L/D, $$, MC/V.

Caffe D'Melanio is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (P.R., 10/04) 1314 Ocean (at Plymouth), S.F. 333-3665. Italian/Argentine, B/L/D, $, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, $, cash only.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, $$, AE/MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, $$, MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. Creole, D, $, MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (P.R., 6/03) 925 Cortland (at Folsom), S.F. 643-3881. Nepalese, L/D, $$, AE/DC/DS/MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, $$, MC/V.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (P.R., 11/04) 2522 Mission (at 21st St.), S.F. 550-9055. Mediterranean, B/L/D, $$, AE/DS/MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, $$, AE/DC/MC/V.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll; habañero chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, $$, MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, $$, MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, $, MC/V.

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (P.R., 3/05) 1700 Mission (at Duboce), S.F. 621-7122. California, D, $$, MC/V.

Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (P.R., 3/04) 2355 Chestnut (at Scott), S.F. Italian, L/BR/D, $$, AE/MC/V.

Ace Wasabi's Rock 'n' Roll Sushi Sake slushes and cutesy combo rolls are the hallmarks of this sushi spot, although seaweed salad, crispy vegetable tempura, and the hamachi and ahi tuna pot stickers are worth a mouthful. (Staff) 3339 Steiner (at Lombard), S.F. 567-4903. Japanese, L/D, $, AE/MC/V.

Annie's Bistro is a small jewel that offers stylish downtown cooking at neighborhood prices, with an extensive California wine list available by the glass and half glass. (P.R., 10/03) 2819 California (at Divisadero), S.F. 922-9669. California, D, $$, MC/V.

Betelnut Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), S.F. 929-8855. Asian, L/D, $$, MC/V.

Bistro Aix Elegant patio dining is tucked away on a precious tree-lined Marina stretch. Locals flock for cracker crust pizzas, crispy roast chicken, and moderately priced pastas made by people who respect fresh ingredients. (Staff) 3340 Steiner, S.F. 202-0100. California, D, $$, MC/V.

Cafe Maritime captures something of the feel of a New England seafood restaurant.

Continued on page 32

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Eat Here Now

From page 31

Despite the touristy location, the food is honest and good. (P.R., 7/04) 2417 Lombard (at Scott), S.F. 885-2530. **Seafood,** D, $$, AE/DC/DS/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (Staff) 1911 Fillmore (at Pine), S.F. 441-8044. **French,** L/D, $, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (Staff) 3154 Fillmore (at Greenwich), S.F. 885-4000. **California/American,** BR/D, $$, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (Staff) 2049 Fillmore (at California), S.F. 346-8668. **Cajun,** BR/D, $$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. (Staff) 500 Presidio (at California), S.F. 441-5669. **American,** B/BR/L/D, $, AE/MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. **Vegetarian,** L/D, $$, DISC/MC/V.

Harris' Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. Uncheap. (P.R., 5/04) 2100 Van Ness (at Pacific), S.F. 673-1888. **Steakhouse/American,** D, $$$, AE/DC/DS/MC/V.

Letitia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (P.R., 6/04) 2301 Fillmore (at Clay), S.F. 922-1722. **Mexican,** L/D, $$, AE/MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (Staff) 3127 Fillmore (at Filbert), S.F. 563-4755. **California,** L/D, $$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty new American. Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. **California,** D, $$$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (P.R., 1/05) 3465 California (at Laurel), S.F. 876-7777. **California/Mediterranean,** B/L/D, $, MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. **Japanese,** D, $, AE/DC/DISC/MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (P.R., 10/04) 2420 Lombard (at Scott), S.F. 674-9898. **Nepalese/Tibetan,** L/D, $, AE/DC/DS/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food is good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (Staff) 2406 California (at Fillmore), S.F. 345-8088. **Asian,** L/D, ¢, MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (P.R., 3/04) 60 West Portal (at Vincente), S.F. 564-4006. **Turkish,** L/D, $, MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (P.R., 5/05) 1225 La Playa (at Lincoln Way), S.F. 665-0185. **Thai/American,** B/L/D, ¢, AE/MC/V.

Park Chow could probably thrive on its basic dishes, like the burger royale with cheese ($6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (Staff) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. **California,** BR/L/D, $, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. **Thai,** L/D, $, MC/V.

Richmond

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar, Prime Time, where you can enjoy nigiri *and* cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (P.R., 3/05) 1814 Clement (at 19th Ave.), S.F. 387-2441. **Sushi/American,** D, $$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), S.F. 750-9787. **French,** D, $$, AE/DC/MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (P.R., 12/04) 600 Fifth Ave. (at Balboa), S.F. 668-9292. **Russian,** L/D, $$, AE/CB/DC/DS/MC/V.

Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (P.R., 2/05) 1801 Clement (at 19th Ave.), S.F. 422-0502. **Peruvian,** BR/D, $$, AE/DC/DS/MC/V.

Q rocks, both American-diner-food-wise and noisy-music-wise. Servings of such gratifyingly tasty dishes as barbecued ribs, fish tacos, and rosemary croquettes are huge. (Staff) 225 Clement (at Third Ave.), S.F. 752-2298. **American,** BR/L/D, $, MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (Staff) 315 Eighth Ave. (at Clement), S.F. 831-3663. **Thai,** L/D, $, AE/MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, ¢, AE/DC/MC/V.

The Old Clam House really is old — it's been

Continued on page 34

the blender

1. Corn chowder with jalapeño jelly
2. J. Lohr valdiguié, Monterey County, 2003
3. Bonny Doon Ca' del Solo albariño, Monterey County, 2004
4. Watching the weekend clouds at Auberge du Soleil
5. Fermented black beans, circa 1995

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Dear Editor,

I thought you'd like to know that Wednesday, Dec. 10, will be the twenty year anniversary of my meeting my husband Lee, through a Bay Guardian personal ad. We met on that date in 1983 after an exchange of letters and a telephone conversation (no e-mail addresses in those days).

We met at a cafe in my neighborhood, hit it off and basically have been together since, happily ever after for the most part... People often express surprise when they learn how we met, saying they never thought a lasting relationship would come from a personal ad. We're wondering how many other success stories you have. Thanks Bay Guardian. Glad you were there when we needed you.

Lynn & Lee

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FOOD & DRINK

Eat Here Now

From page 32

in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, $$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, ¢.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, ¢.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not *the* best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, ¢, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, ¢.

Berkeley, Emeryville, and north

César You'll be tempted to nibble for hours from Chez Panisse–related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, $, DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, $$, AE DC/MC/V

Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, $, AE/MC/V

VIK's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, ¢, AE/DC/DISC/MC/V

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (Staff) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, ¢. Not wheelchair accessible.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, $$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, ¢.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, $, AE/DC/MC/V, Patio not wheelchair accessible. ❖

Tura! Tura! Tura!

The goddess has spoken: *Faster, Pussycat! Kill! Kill!*'s Tura Satana.

By Kimberly Chun

Elvis proposed to her and styled Priscilla in her image. Male cast mates crumbled before her. *Playboy* Playmates feared her. But after seeing her in Russ Meyer's 1965 masterpiece, *Faster, Pussycat! Kill! Kill!* as a teen, I just wanted to name my firstborn girl after her. Tura Satana Chun — I liked the ring.

Satana's Varla, the knife-throwing, back-breaking, and ball-busting leader of a pack of hell-bent strippers — including the kooky go-go-booted blond Billie (Lori Williams) and heavier-on-the-Italian-than-Chef-Boyardee Rosie (Haji) — was unlike any other in the cinema. She was the butchest babe in the bunch, who killed men with her bare hands, barked orders, and suffered few fools. When a gas station doofus stares down her cleavage, leering, "Boy, that motor's still hot," the Valkyrie snarls back, "You won't find it down there, Columbus." She's "more stallion than mare," quips Stuart Lancaster, the lecher in a wheelchair who hopes to prey on the girls and their teenybopper captive Linda (Susan Bernard) before the women prey on him for his hoarded cash. All you could do was pray: Booted, buckled, and buxom, the formidable Satana/Varla became an inspiration for Quentin Tarantino (where else does *Kill Bill*'s Pussy Wagon roll from?), John Waters, Divine (check the sketchy eyebrows), and countless little girls looking for a superheroine, part all-consuming id, part wrathful goddess.

When I call the 66-year-old Satana, née Tura Yamaguchi, at her Reno home, I find her still taking care of business: ordering around a repairman, looking after an autistic grandchild, and coping with a fussy fax machine. "It's trying to tell me that I don't have any more memory," she complains. Her interview proves otherwise.

PHOTO COURTESY RUSS MEYER FILMS

"I don't beat clocks — just people": Tura Satana's Varla embodies the enticing but deadly new breed of woman that revved "rustic Fellini" auteur Russ Meyer's engine. "What's weak about wanting? That's what makes things run," she coos in *Faster, Pussycat! Kill! Kill!*

Bay Guardian: *Did you know I wanted to name my daughter after you?*

Tura Satana: As a matter of fact, I know of several little girls named either Tura or Varla. I'm flattered. I think it's because the character I play in that film empowered women so much. Varla was a person who was looking to get her own thrills at that time in her life. Russ [Meyer] just liked to have the women in his films play roles that made them look stronger than what they were. Fortunately I got to play who I was! I actually always saw myself as a very independent female.

BG: *How did you get involved in* Faster, Pussycat?

TS: My agent called me and asked me to go for an interview. When he mentioned Russ's name, I said, "No, I don't do porn." He said, "No, this film isn't porn. There is very, very little nudity in it." I said, "OK, as long as it's not porn."

Russ was actually a very nice person. He wasn't very intimidating. He stayed behind his desk. He said, "I want you to read for the main lead in the picture." I said, "OK, how do you want to play it — hard, soft, or what?" He said, "Just read it and see how you think she should be like." I read for him, and he said, "Oh, God, you definitely are Varla."

BG: *What was it like growing up Asian in a tough neighborhood in Chicago?*

TS: I'm half Japanese and Chinese, a little Filipino, Scotch Irish, and Cheyenne Indian. Yeah, I'm a Heinz 57. [*Chuckles*] Unfortunately, because I looked Oriental and had slanted eyes and everybody knew that my dad was Japanese, it was very hard growing up in the neighborhood — especially right after the war.

BG: *Was your family interned during World War II?*

TS: Just my dad, my brother, and I, in Manzanar. I was there for two and a half years, and then they relocated most of the Japanese families to the Midwest, so they were nowhere near any oceans and couldn't send radio signals to any of the Japanese fleet. They just took everybody, anybody that looked Japanese, anybody that was part Japanese. They took my dad because his last name was Yamaguchi — definitely Japanese. Mother was Scotch Irish and Cheyenne Indian. She took a job close by so she could come and see us but was never allowed inside the camp. I think I was four or five years old.

It had a lot to do with shaping my attitude toward life. I knew I had to be able to take care of myself when I grew up. There wasn't going to be anyone else around to do it.

BG: *How did you come to learn judo, karate, and aikido?*

TS: My father taught me martial arts when I was about nine, right after I was raped by five guys. I was coming home from a bakery for my mom, at night. These five guys, ranging from the ages of 17 or 18 to 21, were in car, grabbed me as I went by, took me to some garage or building, and proceeded to rape me, each one taking their turn. So my dad said I would never, ever get caught like that again. The boys were caught, and the oldest one's father was wealthy enough to pay off a judge to get the boys off, and I went to reform school — because I tempted them.

Like I said, back then, feelings toward Japanese Americans and Japanese, period, were so very high. A lot of people didn't care one way or another whether I was guilty or not. I was elected to get punished for what the Japanese did in the war.

BG: *Meyer learned his craft as an Army cameraman during World War II. Did he know what you went through?*

TS: No, he never found out about that till after we were sitting around, having dinner after the film was done. He said, "I gotta do the story of your life one of these days."

BG: *How did you start dancing?*

TS: I became a dancer because nobody would let me become a singer. Nobody wanted to hear my voice, really, even though I have four octaves, and everyone said I had a great voice. Everybody preferred that I show off my figure.

I was dancing at the Follies Theater in downtown Los Angeles. Some producers and directors came in from Warner Bros. Studios. I got a card backstage after the routine, and they said they wanted me for a part in a TV show. I said, "Sure you do." [*Laughs*] I was very skeptical about all that. [Satana eventually appeared on *Hawaiian Eye*, as well as *The Man from U.N.C.L.E.*, and in films like *Irma la Douce*, *Our Man Flint*, and *The Doll Squad*.]

BG: *From there you went to* Faster, Pussycat — *did you end up improvising off the script?*

TS: Yes, I loved the fact that Russ would let us do our own dialogue. He had dialogue from the '40s and maybe '50s, which was not what it should have been in the '60s. It didn't jibe with what was going on. Also, I told him some of the dialogue didn't fit this character, and he said, "Well, I think it does." I said, "Well, I don't, and I'm the one that has to say it." [*Laughs*]

Susan Bernard had her mother on the set when we first started, and her mother was a typical Hollywood mother. "My daughter's not getting enough dialogue, not getting enough film coverage." I finally told him, "If she doesn't go, I'm leaving."

I decided I'm going to have to make this little girl hate my guts, because talking to her is like talking to a blank wall. I warned everybody ahead of time. Stuart Lancaster even said, "God, this girl is like a paper bag." Had a great body, but she just had no talent when it came to acting. So I said, "The one way to get something from her was to make her deathly afraid of me." But in the process I never realized I was making Lori Williams afraid of me at the same time! Years later, she told me, "I was scared shitless," and I said, "Why? I told you what I was doing," and she said, "Yeah, but you were very convincing!"

Continued on page 38

the mix

1. zZz, Hemlock Tavern
2. The Intelligence and Erase Errata, Make-Out Room
3. Free bottomless bottle of tequila, Dyke March
4. Dyke March "Mango" after-party, El Rio
5. R.I.P. Chet Helms (1942–2005)

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Dakota territory

Decoding Hollywood's pint-size star du jour. *By Cheryl Eddy*

Dakota Fanning was born in 1994, the same year Nancy Kerrigan got clubbed in the knee at the Olympics, Kurt Cobain killed himself, O.J. Simpson went a-running in his white Ford Bronco, and *Pulp Fiction* was released. It was a banner year in so many ways.

But the world would not kneel before Fanning's cinematic powers until her 2001 breakout role as Sean Penn's daughter in *I Am Sam.* Cynics remember this film for Penn's turn as a mentally challenged Beatlemaniac, which was inevitably Oscar-nominated. Though she was only six when the film was shot, Fanning earned raves — no easy feat when acting opposite a Very Special Performance (see also: Gary Sinise in *Forrest Gump*) — and became the youngest-ever Screen Actors Guild Award nominee. Hollywood hailed the second coming of Jodie Foster — or maybe Drew Barrymore, though hopefully without all those *Little Girl Lost* shenanigans this time around.

Anyone who's seen VH-1's *100 Greatest Kid Stars* knows today's adorable moppet has a way of becoming tomorrow's scowling mug shot. Still, some do emerge unscathed: The chap who played Charlie in *Willy Wonka and the Chocolate Factory* is now a perfectly contented veterinarian somewhere in rural New York. There's also the potential for a long-lasting Hollywood career, à la "Ronnie" Howard. Fanning's only 11, so her off-camera track record is still spotless (unless you fell for Kathy Griffin's red-carpet joke about the precocious star's rehab stint, which incited a panicked apology from the E! channel after this year's Golden Globes). Meanwhile, her on-camera talents have earned her more cred than Lindsay Lohan, Hilary Duff, and both Olsens combined.

In 2002, Fanning played Charlize Theron's kidnapped daughter in *Trapped,* a young Reese Witherspoon in *Sweet Home Alabama,* and a key character in the Steven Spielberg–produced alien abduction miniseries *Taken.* The Spielberg-alien thing comes back around in Fanning's latest gig, playing Tom Cruise's daughter in Spielberg's *War of the Worlds.* Much has been made of Fanning's ability to hold her own against major leaguers: Besides Penn and Cruise, she's found father figures among the Academy-beloved likes of Denzel Washington (2004's *Man on Fire*) and Robert De Niro (2005's *Hide and Seek*).

Hide and Seek recently earned Fanning an MTV Movie Award for Best Frightened Performance. Though 2003's *Cat in the Hat* was truly terrifying — let's hope the wee miss banked some serious bucks for her troubles — *Hide and Seek* was Fanning's first real foray into horror.

PHOTO BY FRANK CONNOR

Top gun: Dakota Fanning shows Tom Cruise how it's done in *War of the Worlds.*

To play a gothed-out grade schooler, she paired a dark wig with darker under-eye circles, and added sinister shadings to her trademark preternatural intelligence. Too bad she couldn't save the film from its stupid last-act twist.

Though her filmography contains a handful of stinkers — 2003's *Uptown Girls* shall be mentioned here, and nowhere else — Fanning's unique position as Hollywood's go-to child actor makes her virtually Teflon-coated. Despite VH-1's unholy love for Gary Coleman, Fanning is presently the top star in the kiddie universe. While there are plenty of preteens sharing Disney Channel airtime and taking up space in movies like *The Pacifier,* there just aren't many young 'uns turning in consistent, memorable performances in grown-up movies. Fanning's particular gift is that she already seems like an adult actor — technically speaking, she's light years ahead of her peers. Sure, she's cute, in that wholesome, Pottery Barn Kids kind of way. But she also seems much wiser than her years, a striking trait that's also occasionally spooky.

Of course, as assorted Culkins can attest, being adorably in-demand is a terribly temporary state. Fanning's immediate future includes a horse movie, with ex-kid star Kurt Russell as her pops (due this fall, it's called *Dreamer: Inspired by a True Story*); she'll also play Fern in a 2006 take on *Charlotte's Web,* and will lend her pipes to Disney's direct-to-video *Lilo and Stitch* sequel. At this point, she's clearly cashing in on her innocence for all it's worth — who knows what'll happen once she's caught between wholesome (*The Princess Diaries*?) or edgy (*Taxi Driver*?) teenage roles.

Fanning's diverse career to date suggests some seriously savvy management. Someone had the smarts to hire her to narrate *In the Realms of the Unreal,* Jessica Yu's Oscar-nominated doc about outsider artist Henry Darger — and for now, at least, Fanning surges forward like one of Darger's blond mini-warriors. Despite the distractions caused by Cruise's increasingly exciting personality, *War of the Worlds* will no doubt fan the Fanning flames even further. And if she ever decides to ditch showbiz entirely, or falls victim to the Haley Joel Osment puberty curse, casting agents need look no further than younger sister Elle — at just seven, she's already a veteran of movies like *Door in the Floor* and *Daddy Day Care.* ❖

'War of the Worlds' *opens Wed/29 in Bay Area theaters. See Movie Clock, in Film listings, for show times.*

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Photo by Chris Lyntberton

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The struggles that homeless LGBTQQ youth face today are complex and often too much to handle alone.

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"When we met, she had just begun shooting heroin and was having related health issues. She came in often for abscess care, so she connected with our harm reduction counselor and met with me at least once a week. Diana often drank alcohol as well as using heroin in order to endure prostitution. I was worried she would OD, accidentally or on purpose. She tried to enter some programs, but with no drugs in her system she experienced severe post-traumatic stress syndrome and dropped out."

"We worked with Diana for about two years, finding her a program with more intensive case management. She began methadone maintenance, and cut off her former social contacts so she wouldn't be tempted to use. She has been off drugs (other than methadone) for a year, attends support groups and has her own apartment. She is talking about starting school."

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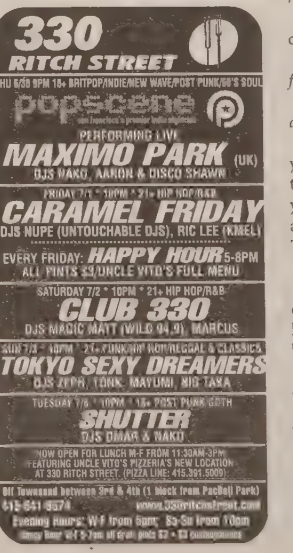

Tura Satana

From page 35

BG: *Well, you were playing yourself.*

TS: I was getting rid of a lot of anger! A lot of things when I was growing up and as young girl — that anger I kept inside of me all those years — I think I finally let it loose.

BG: *What other challenges did you have to deal with during* Faster, Pussycat?

TS: The adverse conditions — we were shooting in July through September, in the desert, and it's 120 in the shade, if you could find any. All of us got very suntanned. The worst part of it was my suntan — a total outline of my outfit. I think it cooked off the first layer of my skin. We stayed in rinky-dinky motels. I found a tarantula and had that for a pet for a while. He loved to climb into my hair.

As long as you aren't threatening to them, they won't bother you either, unless they're hungry, and 9 times out of 10, they don't want to eat anything bigger than they are. The first time I found him, he was crawling up my hand, on my glove. Normally I don't care for bugs at all. But this one was big and furry — he didn't bother me that much.

In between takes, I'd try to teach some of the guys how to fall and tumble to keep from getting hurt. Of course, Ray Barlow [who plays the all-American boy who tussles to the death with Varla] didn't want to learn everything. I had to do all my scenes in slow motion so the camera could catch everything and make it look real. He was afraid I was going to hurt him, and believe me, I came to the point where I really wanted to! Not that I did — I just dislike anybody who's a wuss, and that's exactly what he was. He was afraid of everything. If I had a tarantula on me, he'd go 10 miles away.

BG: *It sounds like you aren't afraid of much.*

TS: Pretty much. If it needs to be done, I get it done.

BG: *It's like that moment from the film, with Barlow ...*

TS: "I don't *try* anything — I just *do* it."

It doesn't hurt to try things, as long you learn from them. My father always told me, "If you're going to live life, you might as well live it the right way and learn something new every day." That's what I do.

BG: *What have you learned lately?*

TS: I've learned that I'm not invincible. I'm not a superwoman. I had to have a pacemaker put in last year because my heart was beating too fast. I found out I do have my limitations — but not many. ❖

Tura Satana *will be interviewed by Peaches Christ at Midnight Mass screenings of* Faster, Pussycat! Kill! Kill! *Fri/1 and Sat/2, Bridge Theater, 3010 Geary, SF. $10. (415) 751-3213, www.peacheschrist.com.*

Crazy, fantastic world

Miranda July crosses over with *Me and You and Everyone We Know*. By Johnny Ray Huston

Seven summers ago, I wrote a profile story about Miranda July (www.sfbg.com/Guides/Noise98/miranda.html) for this paper. At the time I was living in July's hometown of Portland, Ore., and in the wake of the article, we sometimes rode bikes to each other's apartments on the southeast side. (Upon arriving from SF, I'd almost moved in next door.) I remember lending July a copy of Agnès Varda's *Cleo from 5 to 7* and how much she loved the film — with an intensity matched only by her wonder at discovering we shared the same birthday. That moment was an odd one, the kind that leaves you feeling naked at discovering an unexpected connection. I liked July a lot, but I was going through a rough depression at the time, and her single-minded artistic focus — which generated an electric force field of sorts — wasn't relaxing to be around. "[Tapping into contemporary anxiety] is a dangerous skill," I'd written, "one July has honed through years of keeping a diary for herself and everyone she knows."

I'm not prone to tell-all confessionals, especially in movie reviews, but this week, as July's debut feature, *Me and You and Everyone We Know*, hits theaters, I can't help but think back to the summer of '98, partly because July's character in the movie is a bit like she was at that time — tightly strung but hopeful, a developing artist fighting to get into museum contexts. Numerous grants, a few Whitney Biennials, a Sundance Institute Fellowship, and one Cannes Film Festival Camera D'Or prize later, July might just be the crossover figure of the moment, and I can't say I'm surprised. What *is* surprising is how much of her "crazy, fantastic" (to quote from her short video *The Amateurist*) worldview she's managed to maintain in a more mainstream context, successfully juggling crowd-pleasing vignettes with nervier ones to create a winning film.

PHOTO COURTESY OF IFC FILMS

Back and forth, forever: Peter (Miles Thompson, left) and Robby (Brandon Ratcliff) take a break from the computer that ensures their place in film comedy history.

To be sure, the thudding weight of Sundance groupthink sometimes drags at the edges of *Me and You and Everyone We Know*, threatening to turn the movie's oddballs into a sub-Solondz peanut gallery, when in fact July has been exploring hidden fantasies and the awkward power dynamics between children and adults since long before *Happiness* sent spooge flying off a balcony. But her levity prevails, even if at times other people in the movie seem to be echoing the amazement philosophies of July's character, Christine Jesperson. The rare exception — at least for a while — is a bloodless curator who gives Christine the cold shoulder, encouraging her to send a submission through the mail to the address where they're standing, instead of simply taking a videotape out of her hands. July places this meet-awkward situation between two elevator rides in which steel-walled reflections emphasize the difference between power-suited female haves and ill-dressed female have-not.

An Elder Cab driver, Christine falls for Richard (John Hawkes) one day on an errand visiting the shoe section of the department store where he works. Trouble is, Richard's still burned — quite literally, in fact — from a recent separation. As his sons, sleepy-eyed, older Peter (Miles Thompson) and tiny savant Robby (Brandon Ratcliff, beyond the valley of the ultra-adorables) can attest, he's hard to reach. But then, they're more concerned with using spaces and dashes to draw animals on a computer and — in the film's funniest thread — perpetrating some scatological chat room high jinks.

Richard's neighborhood is peopled with other misfits, including a 10-year-old budding perfect homemaker who is solemnly gathering her dowry in a hope chest, and two teenage girls eager to test out their oral skills, using Cody Chesnutt as a soundtrack and Chesnutt-type Peter as a guinea pig. In contrast, Christine and Richard's relationship is spontaneously volatile; shortly after meeting, they turn a two-block walk to their cars into a metaphor for the course of their lives. But when she dares to take a place in his passenger seat, his angry reaction could almost be a criticism of July's modus operandi as artist-director. "You're acting like I'm a man in a book that the woman in the book meets," he fumes, as Christine recoils from his sudden, near-violent shift in mood. Cinematically speaking, July's face — with blue eyes that look semi-shattered from past explosions — is perfect for this moment.

Continued on page 40

Script Doctor

Your Miranda rights

It's strange, but I feel like I've met Miranda July's first feature film before. And maybe that's not so very bizarre, considering its title: *Me and You and Everyone We Know.* Films about "human connection" rarely actually *connect* the way July's does, which is why it's thrilled so many people so incredibly quickly. A little over a month ago, it won the Camera D'or at the Cannes Film Festival, which might just be a first by an artist whose performing career began at Gilman Street. But is it really such a long way from Artists' Television Access and Bottom of the Hill to the Palais? I spoke with Miranda July the day after her film was accepted at Cannes.

Bay Guardian: *Not to overstate it, but your film made me really happy. Every line felt so authentic, and* lived *— like when the shoe salesman (John Hawkes) asks your character whether she feels she deserves shoes that feel good: "How did you know just how much my feet hurt?"*

Miranda July: I approached the whole movie as, "Well, here's a chance to make all the things *I* would want to see." And I did have my friends — especially the women I know — in mind too. I thought, they've got to be disappointed by some of the things that I'm disappointed by. And shoes are interesting, just as objects. There's a certain amount of intimacy to selling shoes, and yet it's not intimate.

BG: *How did you arrive at the two shoes marked "Me" and "You" moving toward and away from each other as a metaphor for relationships?*

MJ: One day we needed to come up with one more scene. We're in the editing room in my house, [using] Final Cut Pro, and I said to the editor, "Hold on, I'll be right back." I went into my bedroom, and I thought, "What does [Christine] have? She's alone. I have to show more connection with [Richard] and what's going on inside her." I had my bedroom slippers and a paint pen, and I just wrote "Me" on one [shoe] and "You" on the other, and I put them on my feet. I had my little video camera, and I shot that thing. As with writing the script, I used the feeling I had right then in my life. I was having problems with a boyfriend, and it wasn't hard to have this scene be very emotional — the attraction-repulsion thing.

BG: *I loved your emperor-has-no-clothes approach to the curator in your film, who's choosing work based on crass, marketable identity categories. It seemed to reflect the democratic impulse behind your earlier* Big Miss Moviola *campaign to break away from art-world gatekeepers. Where are you now with all of that?*

MJ: It's a weird place to be, given my pasts. Now I'm *in* Hollywood. I have agents now, oddly enough, and take meetings with studios, to just see what that's about. Now I wonder how I *knew*, back when I was doing *Big Miss Moviola*.... It's not like back then I knew the statistics on women in Hollywood, but now that I'm there, it's glaringly obvious. It only seems more and more relevant, all these alternative ways of getting art out there. And I guess I've always thought of making art as a certain kind of activism, too. The meaning of the art can get so changed by *how* you do it. At some point, I'll probably do something like *Big Miss Moviola* on a larger scale within the industry.

BG: *How did the various scenes in Portland during the '90s contribute to what you're doing now?*

MJ: It was really the music scene up there that I was in, even though I was doing performance. People like Slim from Kill Rock Stars and Calvin from K Records were both like, "Wow, if you want to put out CDs on our labels ..." It wasn't a perfect fit, but it was an accessible scene. I responded to anything that didn't involve an institution, or didn't seem adult. I just wanted to be free, at that age, to create my own context. Even if no one knew what the hell I

Continued on page 40

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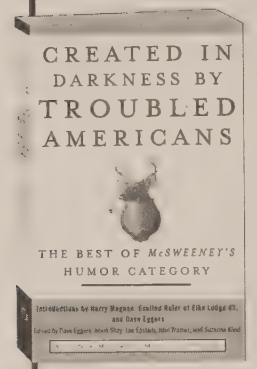

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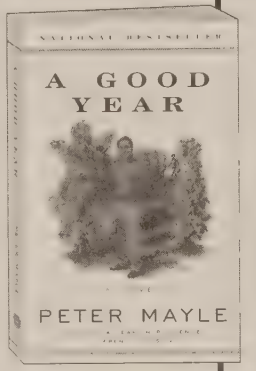

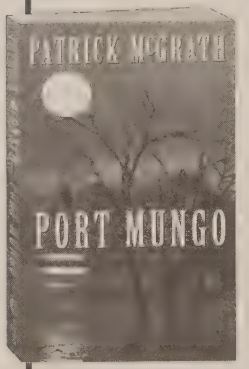

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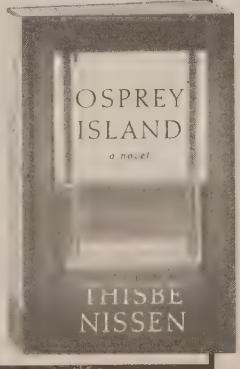

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Miranda July

From page 39

To twist a title from Varda's new wave contemporary Godard, this is a movie in which a woman is a woman written and performed by a woman — a sad rarity in US commercial film. What Richard lashes out at is Christine's tendency to embellish the details of everyday existence, a near-ritualistic practice that permeates the movie itself, a movie in which he is indeed a sort of fantasy soul mate. The pink stickers on Christine's steering wheel are little superstitious magic buttons for her to push, the mirror in her compact becomes a spotlight, and when she writes "FUCK" on her car's front window, she's driving forward into an imagined bad fortune. These details spill over into encounters that have nothing to with July's character, as when one person imagines a hard-on behind a crack in a wall, or — in the beautifully abstract finale — another uses a coin to tap out a signal against a metal signpost. On their own, July suggests, life's everyday signposts aren't enough; they need to be messed with, scrawled on, reimagined.

Of course, technology provides a playland for such impulses. Whereas Kiyoshi Kurosawa's brilliant *Pulse* views the Internet as a bottomless well of alienation, July sees it as a site for absurdist connectivity. (Unsurprisingly, in a film made by a white woman, it isn't race, class or age, but gender that provides the toughest lines to cross.) I'm not a critic who subscribes to the belief that a feature made with hundreds of people is inherently superior to a short made by one person, and for me, nothing here quite catches the bewildering potency of *The Amateurist*'s 14 or so minutes, which convey the obsessive self-observation that's part of anyone's modern psyche. July's performance pieces, recordings, and short videos possess an inimitable, creepy quality, and I'd welcome a follow-up work that harnesses her power to disturb. *Me and You and Everyone We Know* trades in whimsy, a risky game plan that could have been cloying. Luckily, just when July seems in danger of creating a bunch of Redford-stamped American loveables, she throws a signature curveball that scores a strike. A Gallo-size backlash may await this writer-actor-director down the road, but for now, she's looking mighty fine. ❖

'Me and You and Everyone We Know' *opens Fri/1 at Bay Area theaters. See Movie Clock, in Film listings, for show times.*

Script Doctor

PHOTO COURTESY OF IFC FILMS

Miranda July: "I approached the whole movie as, 'Well, here's a chance to make all the things *I* would want to see.' And I did have my friends — especially the women I know — in mind too."

Script Doctor

From page 39

was doing, I would just keep doing it until people started knowing that, "OK, this isn't a band where no one plays instruments. This is Miranda July." It took awhile. I made a sudden leap to the performance world proper when the Portland Institute for Contemporary Art put me on their program. They took a risk on a local performer. (They were definitely much better to me than the curators in the movie — but there's an echo there.) Then I began to do a lot of stuff in New York and Europe. But I never really was in the "art world" — though being in two Whitney Biennials may make it seem like that. Now that I'm in the film world, I'm sure the art world would say, "Miranda who?"

BG: *I've been loving your blog entries; you're dra.ving back the curtain on "celebrity." Does this world of moving from festival to festival get weird, depressing, and lonely? Or is it exciting? Is there an end in sight?*

MJ: I could have talked about that for the whole [interview] and used this as a therapy session! It's all those things: weird, depressing, and lonely for sure. And really exciting and what I hoped for, the best version of what I hoped for. But it's also really unusual for me not to be making something every day. That blog is the only real outlet I have. I don't have any more energy beyond that when I'm doing 14 interviews a day. I can see why people get really weird in this business. I'm starting to have a little more sympathy for all those total freaks. (Susan Gerhard)

Grrrls only?

SONIC REDUCER BY KIMBERLY CHUN

Considering the John Tesh promo CDs, the po-faced band photos, the guest list do-si-do — you're on the list, you're not on the list — music writers have it bad. And — though it's tough to interview the grieving relatives of plane crash victims, difficult to penetrate Chinese gang-hangs, and harder to get mafia foot soldiers to blab on record — it's even more of a chore to come up with something interesting to say concerning the Vans Warped Tour.

Yeah, it's a "punk rock" carnival in the loosest definition of that genre. It's your one-stop shopping spot for all the proper accessories. It's riddled with lame music cut with the random, worthy local act or Andrew W.K. Hating it is like dissing Hot Topic, parking meters, root canals, bland suburban architecture, taxes, brain death, people who hang hard lefts from the middle lane, and those nutty nightly giant-rat wrasslin' matches on the green of the old Mint. It's *all* bad.

Fans of the annual jamboree are usually awfully quiet, aren't they? Really, who wants to brag that they go to this, aside from the kitsch value, to see a friend perform, or simply to experience the sinking feeling of ... boredom? Musically monotonous dull boys like Fall Out Boy, the Starting Line, No Use for a Name, Silverstein, and Stutterfly (in addition to popular port-wine cheese balls Underoath) make the Transplants, Dropkick Murphys, Thrice, and the Matches look like brave rock 'n' roll experimentalists. The Offspring come off like pop geniuses on par with Brian Wilson. Oh, yeah, gotta keep 'em separated.

Anyway, thanks to the merciless cogitation of Jessica Hopper, (Chicago publicist, *Hit It or Quit It* zine-maker, and *Punk Planet* columnist), there's a new twist to contemplate regarding Le Warped. Spreading the bile on her blog, Tinyluckygenius a.k.a. the Unicorn's Tear, Hopper recently complained about the girlie "ghetto" in the form of the tour's latest "brand launch": "SHE'S WARPED." Presented by Sugar Hooker Entertainment (SHE), the tent, designed by Fawn Gehweiler and Jerra Spence (SHE label head and leader of its "priority act," Jerra), promises to provide a "cool, fun place where girls and guys can exchange ideas about pro-grrrl music, art, lifestyles, politics, trends" while offering free guitar lessons, giveaways, and date rape information.

"It's not as if I ever, ever, ever want to go to Warped tour again," Hopper rants on her blog, "and it is not as if I expect any sort of great ideas/ideals to sprout from the [founder Kevin] Lyman–et al marketing brain trust in regards to appealing to women when there is a 20-foot-tall 'inflatable playzone' in the form of a 'punk' 'woman' (that looks like most of the girls at the fucking event) that has 'music video slut' writ large in fake tattoo on her — but this self-ghettoizing bullshit is just that — bullshit. It is not feminist nor is it revolutionary to cosign on being in a vaginas-only tent, to play 'special' guitars made for the fairer sex ... It's a fucking guitar — not a tampon!!"

I feel your rage, sister. But I don't think the separate-and-not-quite-equal idea bugs me as much as the shameless branding-as-usual programming going on here (Lyman states on the SHE press release, "The Warped Tour has always been about bringing new, exciting music and lifestyle brands to kids around the country, and we're excited to have Sugar Hooker Entertainment joining us this summer. Girls are here to stay on the Warped Tour!"), empty jargonology masquerading as content (Spence "explains," "We are grrrl-powered DIY Clothing! Music! Revolution!"), and the near–conflict of interest of SHE honchette Spence performing with the label's first (and apparently sole) band, Jerra. This smells less like riot grrrl spirit than that of self-interest.

Whom do they think they're fooling? OK, I know the answer: 11-year-olds from Contra Costa County.

Gimme some purity Pure intentions were the tail that wagged the Family Dog enterprises of Chet Helms, said his best friend and press agent, Lee Houskeeper, a few days after Helms died, on June 25, of complications from a stroke. The "Father of the Summer of Love," founder and one-time manager of Big Brother and the Holding Company, and the producer of many a trippy light-show concert at the Avalon Ballroom in the '60s, Helms coaxed unknown vocalist Janis Joplin to hitch a ride with him from their old Texas stomping grounds; inspired aspiring promoter Bill Graham; and gave the Clash their first show. A former agent for Joplin and the Doors and manager for Booker T and the MGs, Houskeeper told me Helms had a way of drafting friends in his projects because "he was a tall, lanky Texan who was a true gentle man with a purity of spirit and heart — not seeking financial remuneration for these events and activities that he would get involved with or create." With the passing of Helms (and Graham and the coming of Clear Channel), I guess we can consider the "good old days" hereby gone.

Or just pure weirdness Witness Zolar X — the late, great, obscure, '70s-era LA band with the alien hot pants, pointy bangs, and Spock eyebrows — and last year's oddly infectious Alternative Tentacles reissue, *Timeless*. Guitarist-vocalist Ygarr Ygarrist (Stephen Della Bosca) has reassembled the band with the original drummer, Eon Flash, and new "space bass" player, Jet Star System, despite the absence of vocalist Zory Zenith (Billy McCartney). He's in an Oregon jail, Ma, for breaking a bottle over the head of a neighbor. "I'd love to help him because that state has a mandatory sentencing law. He's going to need some money and a real good lawyer," Ygarrist told me, adding affectionately, "He's still my zorabot." What does he say to all those misbegotten souls who describe Zolar X's Bowie-ish concoctions as ahead of their time? "To this day I don't understand how you could be ahead of your own time. Time on Earth is a lifetime, but if you're living in time, it must be your time." ❖

Vans Warped Tour 2005 *takes place Sat/2, 11 a.m., Piers 30 and 32, SF. $29.50. www.ticketmaster.com.*

Grrripes? E-mail kimberly@sfbg.com.

More in store

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Maximo Park The frenzied vocals of the Buzzcocks, the minimalism of Wire, the spastic suits of Robert Longo, and the wish to be "caught stealing" from all of the above. If that sounds good, you'll probably develop a sweet spot for their debut, *A Certain Trigger* (Warp). *Thurs/30, 9 p.m., Popscene, 330 Ritch, SF. $8. (415) 541-9574.*

New Mastersounds Boogaloo, baby — UK funk four-piece kick up an impressive amount of dust on *This Is What We Do* (One Note). *Fri/1, Boom Boom Room, 1601 Fillmore, SF. Call for time and price. (415) 673-8000.*

Thee More Shallows Nothing shallow on the Bay Area duo's contemplative, beat-driven *More Deep Cuts* (Turn); tonight, the focus of a record-release bash. The Moggs and Seventeen Evergreen also play. *Sat/2, Edinburgh Castle, 950 Geary, SF. Call for time and price. (415) 885-4074.*

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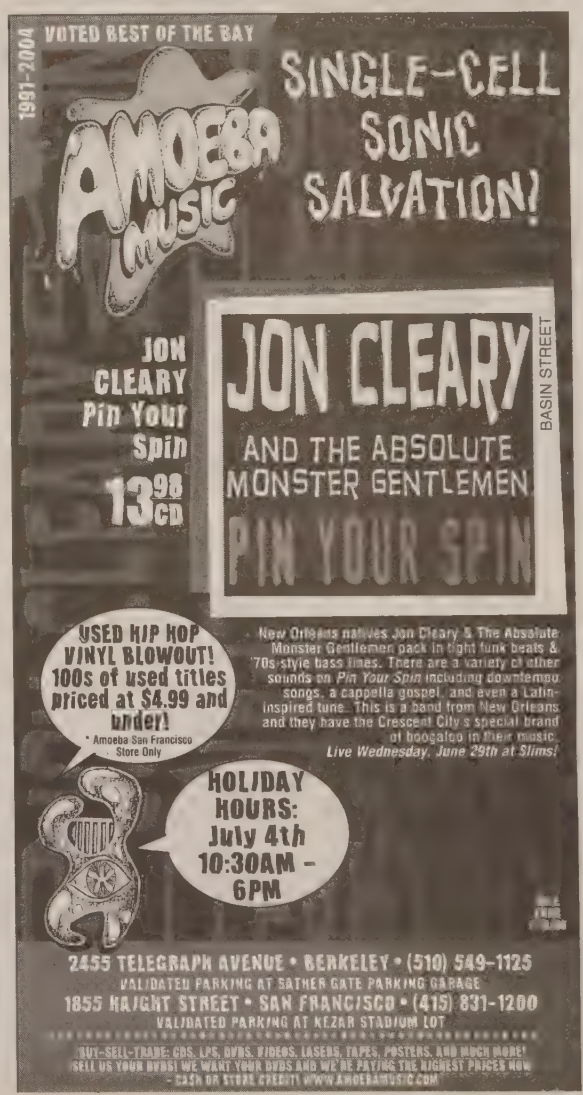

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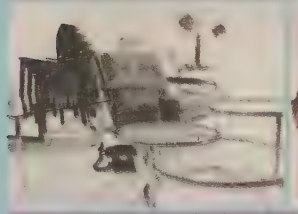

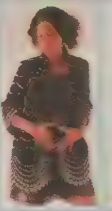

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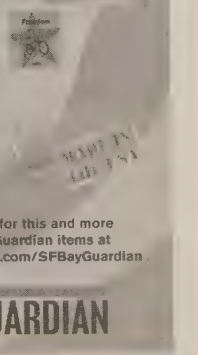

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EVENTS

Norwegian would

Pop kisses, heartbreak, and a din of buzz around "Heartbeat" — Annie lands in SF. *By Jimmy Draper*

When it comes to music's success stories of 2005, it's hard to imagine one more surprising than that of Anne Lilia Berge Strand.

A 27-year-old from Bergen, Norway, the pop singer and DJ known simply as "Annie" first gained attention on the Internet after releasing her debut, *Anniemal* (Big Beat/Atlantic), in Europe last fall. But while it's not uncommon to garner buzz via the MP3 blogosphere — MIA and the Arcade Fire, for instance, became recent causes célèbres thanks to the Web — Annie's online support is so baffling because it comes primarily from indie rock critics and fans who normally turn up their noses at such unabashedly bubbly pop. Yet for months now, their blogs, bulletin boards, and fan sites have created the sort of hype that no publicity can buy. Even the elitist, notoriously rockist Web zine Pitchfork approved, naming her import-only "Heartbeat" the best single of 2004.

For pop lovers, however, Annie's praise can seem a bit backhanded. While her champions seem genuinely smitten with her infectious, disco-lite reveries and Madonna-indebted confections, many of them treat her as a rare example of a *good* pop performer. To them, *Anniemal* is the exception proving the rule that commercial pop is a vapid, entirely artless genre.

So what does Annie think of the snooty folks who adore her but derisively snort at the mention of, say, Kylie Minogue?

"Maybe they like Kylie *secretly*," she playfully suggests before erupting into a fit of laughter. "Like, maybe they buy her record but say it's for their little sister, and then listen to it themselves at their home."

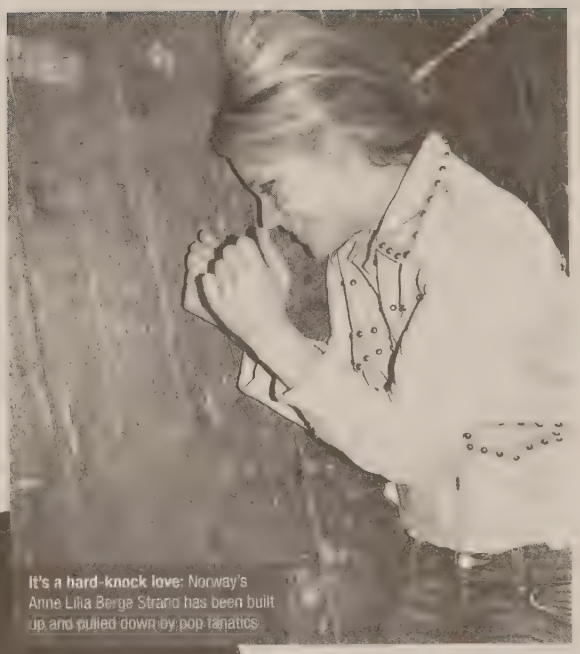
Speaking over the phone from a tour stop in Rome, Annie says she's flattered but ultimately bemused that typically pop-phobic listeners have embraced *Anniemal*. "I don't know," she continues, "maybe they like my album because in the beginning I was releasing a lot of my own 12-inch singles and stuff like that? Maybe it's a bit because I was writing it myself so it just seems to people that my music is more honest than other pop music? But in a way, that shouldn't really matter — it's all music!"

Rated X

For Annie, whose songs incorporate underground and mainstream elements, such inclusiveness has always been essential. In 1999 she wrote her first single, "Greatest Hit," with her boyfriend-producer Tore "Erot" Kroknes. When the track — an effervescent, dance-floor delight built around a sample of Madonna's "Everybody" — became a club sensation as far away as the UK, the couple quickly set about writing a proper album. Momentum ground to a halt in early 2001, however, when Kroknes passed away from a heart defect, and Annie, too depressed to continue, quit making music.

Nearly two years later, however, she returned to songwriting and began work on *Anniemal*. "I needed to do *something*," she recalls. "It just felt natural to start to write music again. I was like, 'I really need to finish this album — even more than before.' "

The first track she completed was "Kiss Me," a collaboration with Finnish musician Timo Kaukolampi. Soon other producers were on board, including fellow Norwegians Röyksopp and Richard X, the famed Brit responsible for genius singles by the likes of Rachel Stevens and the Sugababes. In fact, X was so taken with "Greatest Hit" that it was he who first approached Annie, asking her to lend vocals to his 2003 album, *Richard X Presents His X-Factor Vol. I* (Astralwerks). He returned the favor by contributing "Chewing Gum" and "Me Plus One" — both penned with Hannah Robinson, of the phenomenally successful production team Xenomania (Minogue, Girls Aloud) — to *Anniemal*.



It's a hard-knock love: Norway's Anne Lilia Berge Strand has been built up and pulled down by pop fanatics

Some girls

If you're a fan of Annie's fizzy pop perfection, there's no reason these albums shouldn't find your hard-earned cash well. Their albums aren't available domestically, but the imports are well worth their nefty price tags — further proof that those on the far side of the Atlantic make infinitely better pop than their counterparts in the States.

Fans of stylish British pop need look no further than former S Clubber Rachel Stevens, whose albums brim with irresistible gems like "Some Girls," producer Richard X's brilliant party-gal paean to champagne and zip-up boots; and "So Good," an electro-thumping anthem worthy of early Madonna. And like the young Ciccone, Stevens doesn't mind her rep as a disposable pop tart. She recently justified her prefab persona by noting, amazingly, there were many "great bands from the past who didn't write their own music, like the Beatles." Take *that*, music snobs!

Alexis Strum's dance pop is so breezily understated that both Stevens and Kylie Minogue have covered her songs — on *Negotiate with Love* and *Body Language*, respectively. So although her Xenomania-produced, 2003 debut never saw the light of day, it's not for lack of should-be hits: Web leaks like "Addicted" and the poignant masterpiece "Nothing Good about This Goodbye" are must-hear MP3s that'll tide you over till this summer's release of *Cocoon* (Mercury).

Dubbed an "unapproachable duchess" by the European press, Sophie Ellis-Bextor crafts the sort of icy-cool disco that might've resulted had Debbie Harry ever fancied herself a Pet Shop Boy. On shimmering, tastefully restrained songs like "Nowhere Without You" and "Another Day," off *Shoot from the Hip* (Polydor, 2003), the former vocalist of the Audience — like Stevens, Strum, and Annie — oozes smarts and sex appeal with an effortlessness that most American pop starlets can only dream of.

JD

Given all the hands in the pot, Annie (who cowrote all but the two X and Robinson tracks) was relieved the result turned out so cohesively. "I was worried the songs would sound too different because I was working in five or six different studios," she admits. "But even though, like, Richard X and Timo are completely different producers, it somehow sounded like a real album. That's what I'm most happy with."

Fickle lovers

Finally released in the United States on June 7, *Anniemal* establishes Annie as the latest in a long line of impressive Scandinavian pop exports. From ABBA and a-ha to Ace of Base and Alcazar — not to mention legendary hitmaker Max Martin — the region has long been responsible for some of the world's most enjoyable mainstream pop. American audiences are increasingly less receptive to that style of music, however, which makes Annie's popularity here even more unexpected. "To me, it's just strange my album got interest in the US at all, because it sounds very European," she says. "But it's very exciting."

Throughout *Anniemal*, which often evokes Minogue's *Body Language* (Capitol, 2004), the wispy-voiced Annie looks to the dance floor as a place where love can blossom or fade in the course of a single song. "Heartbeat" and "Greatest Hit" are euphoric celebrations of romance both new and familiar, while the Tom Tom Club–esque "Chewing Gum" is a love-'em-and-leave-'em ditty cheekily comparing men to sticks of bubblegum that quickly lose their flavor. Elsewhere, she gets melancholy over love's fleeting nature, as in "No Easy Love," and waxes nostalgic in the wistful "My Best Friend."

They're songs that Annie says she's excited to perform at her San Francisco debut this week, which will also feature her spinning records alongside Kaukolampi. (A return visit, with a full backing band, is planned for September.) She's also interested to see who shows up — after all, the indie world that's shown so much unexpected support is notorious for turning its back once artists start to find a wider audience. In fact, as she continues to gain popularity around the world, she's noticed a bit of a backlash has already begun.

"I just met these people who are like, 'Well, we used to like you before, but now you are mainstream!' " she says, clearly amused. "Some people just want to like you if you sell, like, two records. They want to be the first one who loves it. But if you do more than that, then they're like, 'Nah! It's not interesting no more!' But for me it's good to sell records because I have been working really long for this." ❖

Annie *performs Fri/1, Mighty, 119 Utah, SF. Call for time and price. (415) 626-7001.*

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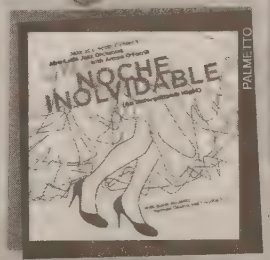

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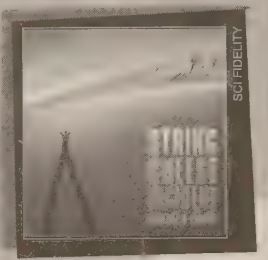

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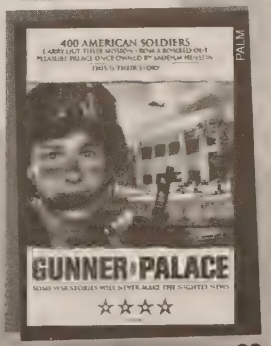

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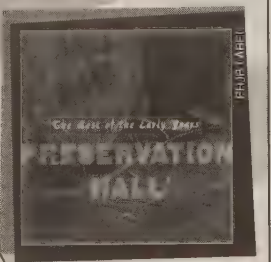

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GUARDIAN PHOTO BY SUZY POLLING

New breed: Sunny and Jamie Hawkins are the youngest members in Oakland's royal family of gospel.

Soul mates

Oakland's Sunny and Jamie Hawkins are a match made in R&B heaven. *By Lee Hildebrand*

"Just kept tryin' and tryin' to be a superstar / Steady pourin' out / There was nothin' there / Finally, I reached for You and You reached back / I'll never forget that," Sunny Hawkins sings on "Where Would I Be," a tune from her debut, *More of You* (Apgar St.). The Oakland vocalist's mezzo tones soar gracefully over a syncopated drum machine and the symphonic swells of a synthesizer. The casual listener might assume it's Beyoncé or some other contemporary R&B diva, until the true object of Sunny's adoration sinks in: She's singing about Jesus Christ.

The stunningly attractive Sunny was until rather recently well on her way toward realizing her dreams of showbiz stardom. She'd been doing theater since second grade and in 2000 landed a lead on Broadway in the hit musical *Rent*. She left the show after two years to focus on writing songs and doing background vocals. In no time, Sunny placed songs with Aretha Franklin — the 2003 dance-club hit "The Only Thing That's Missin' " — and Patti LaBelle, and sang harmony on both recordings.

Sunny put her dreams on hold, however, after becoming reacquainted three years ago with future husband Jamie Hawkins. Her godparents are Jamie's parents — Oakland gospel stars Walter and Tramaine Hawkins — and they'd spent much time together as infants. But Sunny lost touch with Jamie after she moved to Washington, DC, at age five. A mutual friend reintroduced them, and Jamie invited her on a date.

"She was cute — very cute," Jamie recalls. "She'd grown up."

"We just clicked that day," Sunny adds.

If Sunny's career was in ascendance at the time, Jamie's was in limbo. Though a member of one of gospel music's most prominent families, he'd been trying his hand at secular music since he was a teenager, as bandleader for a succession of stars — MC Hammer, Jodeci, Boyz II Men, Lauryn Hill — and as a songwriter and producer. In 2001, Jamie stepped from behind his keyboards to launch a career as an R&B singer. He crisscrossed the country as the opening act on Jill Scott's first tour, in preparation for the release of his debut CD for the Elektra-distributed Monami/EastWest label. Advance copies of Jamie's self-produced neo-soul masterpiece were mailed to the media, but the disc was never released. Jamie's solo career was over before it had hardly begun.

"Some people could not agree, egos flared, and I got shafted," explains Jamie, who was then living in Teaneck, NJ. "I was in the middle because I was just product."

Sunny and Jamie moved back to the Bay Area in May 2003, were married at Bishop Walter Hawkins's Love Center Church, in East Oakland, and rented a two-bedroom apartment in a rough North Oakland neighborhood. The apartment was tiny, but it managed to accommodate his-and-hers recording studios.

The couple started making music together shortly after returning to Oakland. "We sat down and tried to do what we would normally do — write R&B stuff — but it didn't come out," Jamie recalls. Sunny suggested they write gospel songs instead. The result was her CD, released late last year on their own Apgar St. label. Hidden Beach, the BMG/Sony-distributed label for which Scott records, is slated to release an expanded edition of the disc this fall.

The dozen songs on *More of You*, all of which Sunny and Jamie wrote and produced, sound decidedly different from most gospel — but, then, people also said that in 1969, when Jamie's uncle, Edwin Hawkins, scored a massive pop hit with "Oh Happy Day," and in 1985, when his mother Tramaine's single "Fall Down (Spirit of Love)" became a dance-club smash.

"It wasn't gonna have that church sound anyway," Jamie says of his wife's album. "That's not me. My parents, even though they come from church, from Monday to Saturday what they played in our house was not James Cleveland. They were playing Earth, Wind, and Fire and James Brown."

The couple prefers the term "inspirational" to "gospel" for their music. They feel its appeal is broader than just to gospel fans, and indeed, the CD has gotten play on some adult-contemporary stations. "There are definitely other people besides Christian artists doing inspirational music," Sunny says. "I'm not sure what religion India.Arie embraces, but her music definitely has a spiritual quotient."

Since recording *More of You*, Sunny and Jamie have moved to larger, quieter digs in Oakland's Dimond District. "We have his studio upstairs and mine downstairs," Sunny says, "but we do have a living room." ❖

Sunny Hawkins *performs July 6, 8 and 10 p.m., Yoshi's, 510 Embarcadero West, Oakl. $10. (510) 238-9200.*

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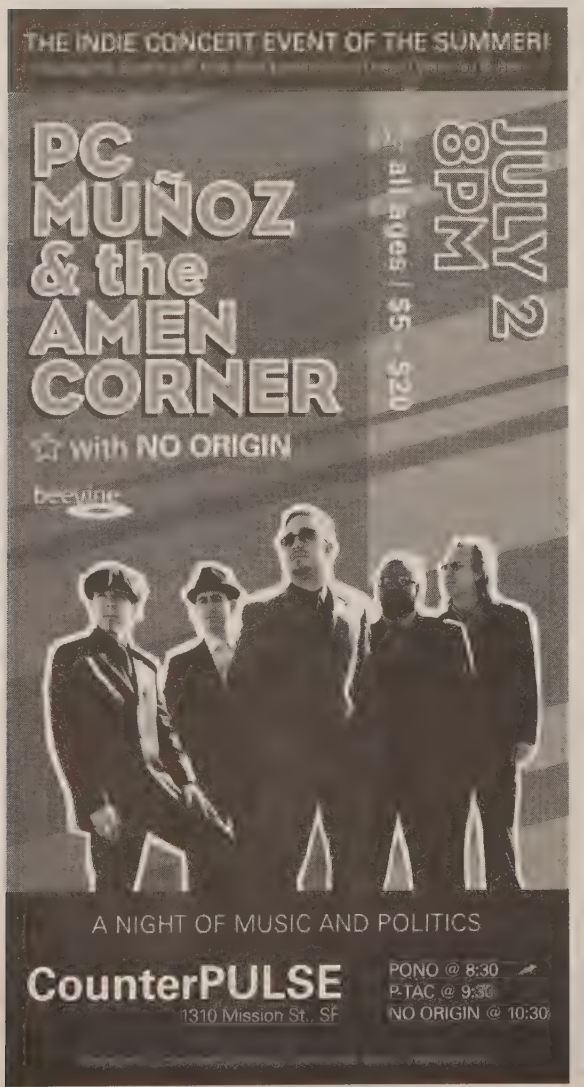

No nomad: James Jackson Toth, a.k.a. Wooden Wand Jehovah, won't speak for the trees.

Earth magic

Seeking spirit guides with Wooden Wand and the Vanishing Voice. *By George Chen*

James Jackson Toth flinches at my casual use of "the *N* word": "I wouldn't say 'nomadic,' there's so many connotations with that. It sounds kind of hippie." He's explaining his recent move to Knoxville, Tenn., from his native New York, and his goal of having his band members support themselves by touring as much as possible. As the core of a revolving collective known as Wooden Wand and the Vanishing Voice, Toth (a.k.a. Wooden Wand Jehovah), methinks, doth protest too much. WWVV spill out of the many possible boxes of psych, folk, blues, and "new weird America," but cursory listens to their latest full-length, *XIAO* (Troubleman Unlimited) or the recent LP *Sunset Sleeves* (Weird Forest) do make one consider the hippie factor of plinky acoustic instruments, spoken-word spiels, and an air thick with something unnamed and uncanny.

Toth keeps my queries grounded in reality, whereas his music pushes toward a fantasy image of what we squares crave — cloudy caravans, dense with bohemian clichés and cut adrift from day jobs. "For us, it's more about not having the responsibility of doing things we don't want to do," he tells me. "It's really simple shit. 'Nomadic,' sure — but it's just kind of about doing everything ourselves and keeping ourselves happy every day and not having to worry about creature comforts."

Even this simple credo seems like a shock to this oversaturated media grunt, who expects something more like cult-leader charisma or missionary zeal to crawl through the phone's fibers and have me PayPal-ing my tithe to the WWVV cause. A collective fluctuating from an average of seven members to a touring formation of five, Toth and his compatriots Heidi Diehl, Steven "the Harvester," Satya Sai, and Glucas Crane have been making a stir among the CD-R and tape label underground over the past three years, releasing what seems like a record a month. Their first bar-coded products are the aforementioned *XIAO* and two fall releases on Olympia, Wash.'s 5 Rue Christine imprint. The abundance of sounds and flow falls along lines of freedom jazz, the tone explorations of Loren Connors, Jackie-O Motherfucker, electro-acoustic music, and the organic folk dronings coming out of Finland.

Toth and his Golden Calves bandmate Tovah O'Rourke met at SUNY-Purchase College. "We were friends during orientation," Toth recalls. "We bonded over our love of indie and underground, which was more of the punk rock stuff." Under the tutelage of other Purchase alums at Tower Recordings and by working at the local record store, both expanded their horizons and, in 1996, they started the Polyamory label. "It's kind of the old story: We got exposed to a crash course in krautrock and free jazz, and then suddenly it was like, 'Oh, this other stuff is lame.' " Four of the other members of WWVV also went to Purchase, and three still reside in New York (specifically, Brooklyn), though there are auxiliary members spread throughout the country. O'Rourke, who still runs Polyamory with Toth, appears on *XIAO* and plays in Dead Machines with her husband, John Olson.

One gets the sense that WWVV's nonmusical elements are more important than their status as a consumer product. They view music-making as a dialogue with the unseen, as opposed to an intellectual exercise. When asked about the Christian imagery that's abundant on *XIAO* and lyrics that drop some Old- and New Testament knowledge, Toth again avoids branding. "As for our own personal beliefs and stuff, we are five separate individuals, and everyone believes different stuff," he says, describing himself as a "spiritual dilettante, finding things in different orthodoxies that I find useful, whether it's my life or art. I apply those things — whether it's Christian pantheism, numerology, or, like, Anton LaVey or something. It's all in there. We're just readers, and obviously some ideologies and orthodoxies appeal to us more than others, but as a group, I couldn't really say one way or another where we fall on that." The female vocals on the cassette *Live at Pasture Aspen Farms* (23 Productions) definitely sound like those of a spiritual or hymn. These full and sunny songs mention "good news" and "all things coming to pass," but there's still a sense of ambiguity amid the celebratory clatter.

The cult vibe may just be a sort of theatricality absent from the punk scene from which WWVV's members spring. Toth credits his hardcore adolescence, spent reading *Maximum Rocknroll* and memorizing Kent Mclard's PO box, as key influences on the band. "That's the one thing we all really share, even the two other members of the touring band who don't really come from that background — we all understand that nothing really matters except the DIY spirit," Toth explains. "We fall on different sides of things musically, politically, socially, but we all kind of believe in just cutting out the middleman."

It's hard to see *MRR* or *HeartattaCk* faithfuls partake of the WWVV Kool-Aid pitcher, but as with other orthodoxies from which Toth gleans, he sees a related ethic living on in this project. "Aesthetically, it's different, but as far as the ideology, it's completely the same," he says. "We could be in 1996 and we could be playing in some hardcore band, and we wouldn't behave all that differently or expect anything other than what we would be getting." While labels like "hippie," "punk," "noise," and "nomad" all seem to fall apart the more you pick at them, or maybe become conflated to share "freak" status in opposition to mass-cult America, WWVV are peeling free a blank space that feels authentic and open to the possibilities that all those categories shut out. ❖

Wooden Wand and the Vanishing Voice *perform with Skygreen Leopards and Castanets Thurs/30, 9:30 p.m., Hemlock Tavern, 1131 Polk, SF. $7. (415) 923-0923.*

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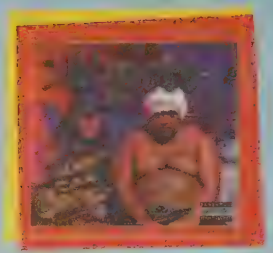

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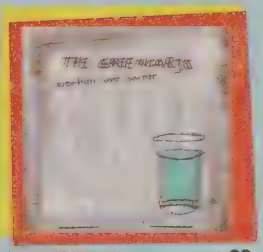

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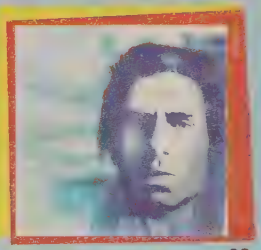

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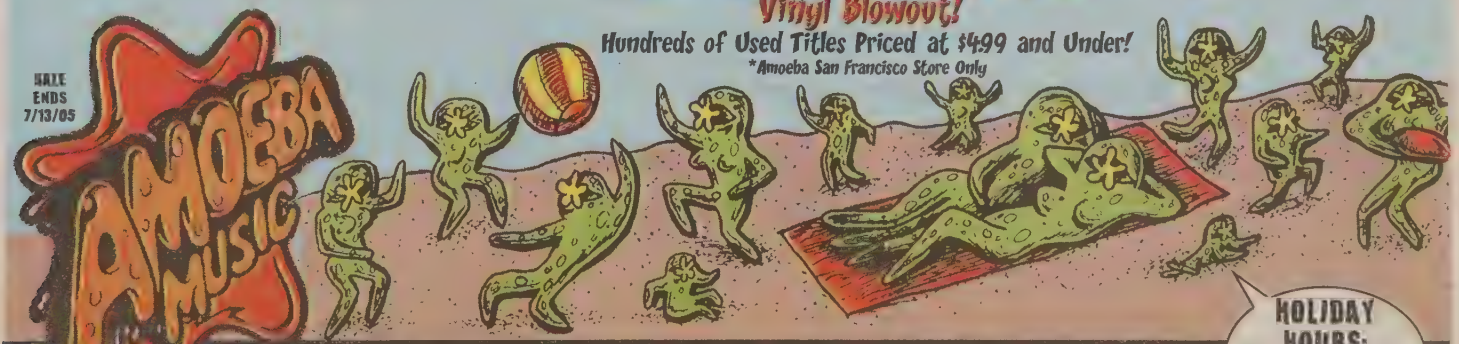

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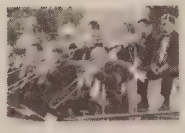

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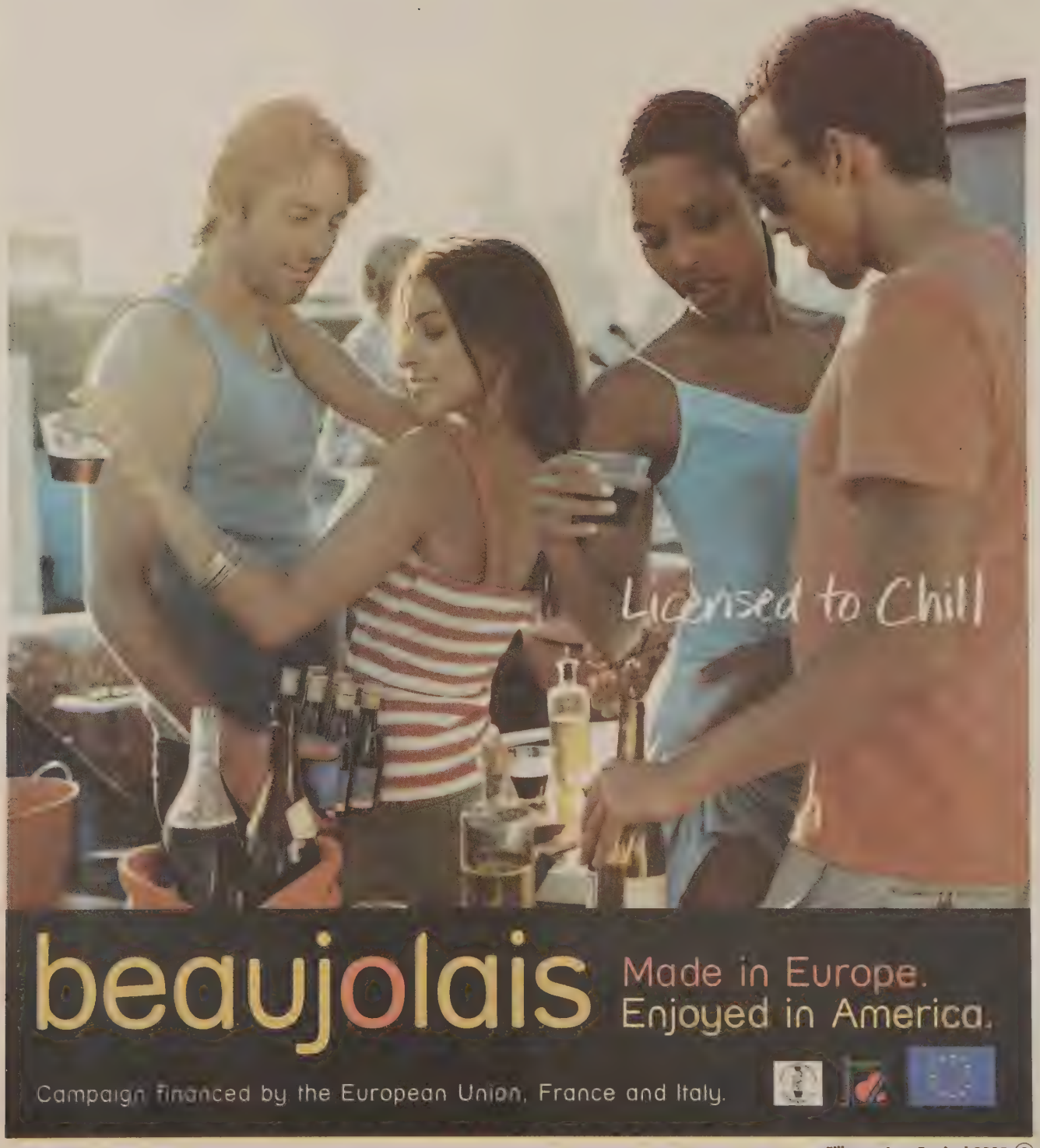
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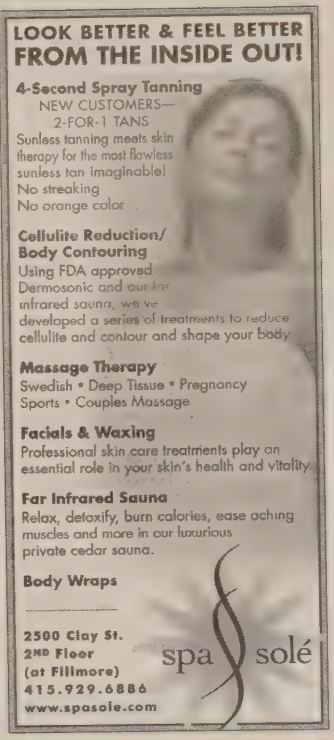
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10:00am -11:30am
The Smooth Silk Sound of Jay'e & Friends
Afrocentric Jazz

12:00pm - 1:30pm
Bay Area Ladies of the Blues:
Featuring Denise Perrier, Lavay Smith, Frankie Kelly, Lady Memphis

2:00pm -3:30pm
Babatunde Lea Jazz Quintet
Master Drummer & Percussionist

4:00pm -6:00pm
Tito y Su Son de Cuba
Traditional Son Rumba y Guaracha

Sunday, July 3rd, 2005

10:00am -11:30am
Palindrome: Bryan Girard /Graham Bruce Quintet
Modern Mainstream Jazz

12:00pm - 1:30pm
Art Khu Trio
Straight Ahead Jazz

2:00pm -3:30pm
Kurt Ribak Trio
Eclectic Modern Jazz

4:00pm -6:00pm
Realistic Orchestra
Progressive Big Band

10:00am -11:30am
Bill Norwood & Janice Maxie-Reid Duo
Straight Ahead Jazz

12:00pm - 1:30pm
Fil Lorenz + the BIG Soul-tet
13 piece Soul-Jazz Orchestra

2:00pm -3:30pm
Stompy Jones
Swing Band

4:00pm -6:00pm
Dr. Lonnie Smith
Organ Jazz

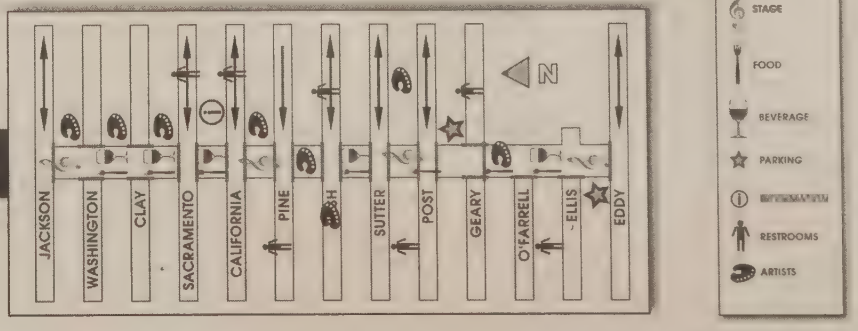
10:00am -11:30am
Bobbie Webb Smooth Blues Band
Blues

12:00pm - 1:30pm
Fillmore Jazz Preservation Big Band
20 Piece Jazz Band

2:00pm -3:30pm
The Braxton Brothers
Smooth Jazz

4:00pm -6:00pm
Mestizo
13 Piece Latin Rock Band

Fillmore Site Map



Fillmore Celebrates Music, Culture and Style at 2005 Festival

by Steve DeVinney

Bay Area residents familiar with the history of San Francisco's Fillmore District don't host cookouts or pool parties on Independence Day weekend.

They've already got plans

On July 2 & 3, some 90,000 people will gather on Fillmore Street between Jackson and Eddy to enjoy gourmet food, drinks, arts, crafts and – of course – a wide variety of musical styles at the 21st Annual Fillmore Jazz Festival.

"There's one weekend a year I block out on my calendar," says Gerald Katz, a Fillmore area resident and jazz aficionado who has attended the festival every year since its inception in 1985. "It's the best street fair in San Francisco."

Co-presented by The Fillmore Merchants Association and The Fillmore Jazz Preservation District Merchants Association, the festival features twenty-four acts on three stages from sunup to sundown – performing blues, swing, funk, Latin rock and countless varieties of classical and contemporary jazz.

The lineup includes well-known national and local acts such as Dr. Lonnie Smith, Dave Ellis, Mestizo, Kim Nalley, Swing Fever, Skerik's Syncopated Taint Septet and more than a dozen others – each with their own way of interpreting and playing a style of music often defined by improvisation.

When it comes to the heritage and persona of the Fillmore Jazz Festival, variety is essential. The area's vibrant and storied past is reflected in the community that passionately hosts the annual event.

"The Fillmore is where Pacific Heights meets Japan Town meets the Western Addition," notes Thomas Reynolds, owner of the Thomas Reynolds Gallery, and president of the Fillmore Merchants Association. "The mix is what makes it so lively."

With a history of significant political and cultural milestones that includes the Black Panthers and the Grateful Dead, Fillmore has always been identified with movement and change. Today, the area is known for its distinctive and charming atmosphere – a dynamic destination where retailers, artists and restaurateurs helped cultivate an ongoing renaissance that began in the 1980s.

Much of Fillmore's past, present and future community spirit is well represented by the Fillmore Jazz Festival 2005, starting with the price of admission: it's free to attend.

"People who are fans of jazz would happily pay to see these artists," says Gerald Katz, a jazz bass player himself. "The festival provides an opportunity that is great for anyone who love jazz, and it is an easy way for new people to be introduced to jazz."

Art, architecture and cuisine are at the forefront of the festival as well. The variety of the food, drinks, arts and crafts on the eight blocks on Fillmore Street hosting the festival will rival that of the music emanating from the three stages.

"The Fillmore Jazz Festival is widely acknowledged as the best of San Francisco's street fairs," says Thomas Reynolds, owner of the Thomas Reynolds Gallery and president of the Fillmore Merchants Association. "Everybody has a good time."

For Gerald Katz and many others, the Fillmore jazz Festival 2005 is the only place to over the holiday weekend.

"I don't care what else is going on," he says, "I'll be there."

National and Local Talent Topline Fillmore Jazz Festival

by Michael Dalton

Legendary jazz musician and composer Miles Davis once said: "The thing to judge in any jazz artist is, does the man project, and does he have ideas."

One glance at the lineup for this year's Fillmore Jazz Festival will assure Bay Area jazz enthusiasts and neophytes alike that on July 2 & 3, there will be no shortage of either.

On Fillmore Street between Jackson and Eddy, the Fillmore Jazz Festival 2005 will present a distinctive blend of national, regional and local artists on three stages, showcasing an array of performances and personalities that recall the celebration of diverse styles that made the Fillmore District famous.

"It's a great neighborhood party in one of the truly great neighborhoods," says Thomas Reynolds, owner of the Thomas Reynolds Gallery, and president of the Fillmore Merchants Association. "In the last few years, the musical talent on all three stages has taken giant steps. This year's lineup may be the best ever."

One of the most recognizable names in the jam-packed schedule is Dr. Lonnie Smith, a sensation who has been at the forefront of the jazz scene since 1969, when he was named Top Organist by Downbeat Magazine. Most recently, Dr. Smith has been awarded the Organ Keyboardist of the Year award by the Jazz Journalist Association for three years and counting – 2003, 2004 and 2005.

Another top draw is Skerik's Syncopated Taint Septet, a "punk-jazz" sax-and-organ group featuring a five-horn front line.

"The way the Fillmore presents a wide variety of artists is key," says Adam Theis, whose Realistic Orchestra will close out the festival on the California Street Stage. "I think one of the coolest things about this year is that it is featuring Skerik. A lot of the music this year blends the work of modern composers with a more classic instrumentation."

And of course, the Fillmore Jazz Festival 2005 brings out local favorites as well.

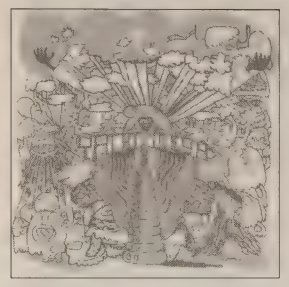
"You can't have a Fillmore Jazz Festival without Kim Nalley," notes Thomas Reynolds. "She's a favorite of the locals. After all, she got her start at the old Alta Plaza club on Fillmore, and we're always happy to have her home again."

The largest free Jazz festival on the West Coast will attract more than 90,000 visitors for a weekend that also includes an enticing array of food, drink, arts and crafts by artists and vendors influenced by cultures from around the world.

Altogether, twenty-four artists and groups will perform during the two-day festival, with a dizzying array of styles and influences. From the straight ahead jazz of Art Khu Trio and Jules Broussard, to the Bay Area Ladies of the Blues: Featuring Denise Perrier, Lavay Smith, Frankie Kelly, Lady Memphis, the Fillmore Jazz Festival 2005 will deliver an unmatched assortment of trustworthy classics and fresh sounds that will reach out to, and resonate with, jazz connoisseurs, newcomers and everyone in-between.

Surely, Miles Davis would be proud.

COLD-FILTERING MAKES
A BEER SMOOTH.
COLD-FILTERING TWICE
MAKES A BEER
VERY, VERY SMOOTH.
THAT'S WHY WE COLD-FILTER
OUR BEER FOUR TIMES.
MGD
GENUINE DRAFT
Miller
GENUINE
DRAFT
Genuine Flavor.™
Cold Filtered Smooth.
Miller
Good call.



YACHT

Mega (Marriagé)

YACHT's Jona Bechtolt makes glitched-out pop dance experiments that neither digress into monotonous beats nor get weighed down by vocal filler. Guitars are audible as stretched-out sample materials softly sculpted into techno tones. While it's tempting to envision tiny representatives of Bechtolt's rocker and raver sides perched on his shoulders, creating a bipolar pull, it appears electronics, pop, and trad rockisms have found a peaceful coexistence and even produced sturdy hybrid breeds in the Northwest scene from which Bechtolt emerges — one that includes Bobby Birdman, Thanksgiving, and ((WRSSNN)) — and may even spearhead. He's collaborated with the Blow's Khaela Maricich and toured in Devendra Banhart's band.

Bechtolt's infectious enthusiasm as a live performer doesn't always come across on recordings, which is funny because all his live performances include the type of push-Play-and-freak-out mode that turns many people off from computer-driven music. If you fall into this category, *Mega*'s multimedia package will feel like overkill — I got both a 10-inch record and a CD of the same material packaged with a DVD. It's Bechtolt's sense of gung-ho positivity against the odds that makes YACHT shows a memorable spectacle of interpretive, rubber-jointed dancing and comic laptop abuse. His cutesy sleeve drawings and song explanations approach precious naïveté without ever going off the deep end. He has a self-awareness that could pass for an ironic smirk (example: "This is a song about an unhealthy ex-relationship. Not emo! We're friends and both way-totally happy now! ... Oh, God ... this is getting so LiveJournal-y") if the depth of his sincerity did not shine through.

"Hot Dogs (Iron Cobra Version)" is ridiculously catchy in a DAT Politics vein, and the bass line for "I Love a Computer" helps it qualify for most unlikely summer jam of the year. While I go back and forth on whether "Dans Danmark" is mega-annoying or mega-genius, the sing-song vocal snippet will surely stick in your earfolds long after its initial hearing. The last track, "Now It Is All over Like the Birds," is a stark and pretty Thanksgiving cover rendered folktronic. Bechtolt manages to mash his reference points into a fuzzy blanket with enough rough edges to keep you guessing about where he's coming from and what he's on about. (George Chen)

Jamie Lidell

Multiply (Warp)

Ah, yes, yet another album of soulful R&B from Warp. What?! Yes, the label that is home to Autechre and Squarepusher continues to detonate its brand identity with this sublime slice of vocal-driven funk from Jamie Lidell. But don't worry, this is still some truly out-there music.

Lidell previously worked with Cristian Vogel as Super Collider, and lent his amazing singing to the Matthew Herbert Big Band, but on *Multiply*, he reins in his more obviously experimental tendencies. In fact, the title track sounds like a lost gem from the Stax/Volt vault, with innocuously plucked guitar and bass lines lilting beneath Lidell's astoundingly expressive voice as he swerves between crooning and belting the curious chorus of "So tired of repeating myself, beating myself up / Gonna take a trip and multiply, at least go under with a smile."

Lidell follows that up with "When I Come Back Around," a tour de funk that marries the manic energy of Little Richard with the grinding grooves of Prince in a song that brilliantly showcases Lidell's talent for songwriting and production (the way he chops both the drums and his vocals from channel to channel should be criminal). While a bit more of the beatboxing that enlivens his epic solo live gigs would be welcome, *Multiply* is a breakthrough, an album that simultaneously mines the past and the future, the analog and the digital, to deliver a fractured soul freakout that will blow your mind. (Peter Nicholson)

Gorillaz

Demon Days (Virgin)

Who could forget the 2000 self-titled debut with collaborators Dan "the Automator" Nakamura and Del tha Funkee Homosapien dropping singles like "Clint Eastwood"? The long-anticipated second full-length from the most popular cartoon hip-hop band to hit the airwaves is everything fans expected and more: This is not just a hip-hop album. The absence of Dan and Del on *Demon Days* does smart a little, but Danger Mouse's smooth and on-point production and all-star guest appearances make up for the loss. Catchy, head-bobbin' tracks with recognizable rock samples playing over deep bass lines, synthesized keys, and pop guitar riffs make for a perfectly entertaining road-trip CD.

On the highway, spin your iPod to "Feel Good Inc." The album's first single features the unmatchable flow of De La Soul against the sharp vocals of Gorillaz cocreator Damon Albarn from Blur, thick drum 'n' bass beats, and twangy guitar notes. It has the upbeat feel of a club hit, unlike most tracks on the album.

"Last Living Souls" sounds like someone pushed Play on a prerecorded Casio keyboard beat and mixed it with live instrumentals. The dark and infectious vocals will have you singing the chorus all day. The solidly hip-hop "November Has Come," featuring MF Doom, is an anomaly on the CD; it's more genre-specific, with less sampling than its counterparts.

Gorillaz flip it again with the dub- and grime-inspired "All Alone," showcasing Roots Manuva, and then blow you away when Dennis Hopper's voice echoes out of the speakers on "Fire Coming out of the Monkey's Head." The bluegrass and folk undertones and the humming chorus add to the quirkiness. Just when you thought they'd crammed in everything they could, "Don't Get Lost in Heaven," a gospel-infused track with Beach Boy–like vocals, turns everything around. Have the Gorillaz tried to do too much? you ask. No, this CD just has something for everyone. (Jana Rogers)

Scout Niblett

Kidnapped by Neptune (Too Pure)

With her tiny frame, Hummel-figurine wig, and new Oakland home, Nottingham, UK's Emma Louise Niblett seems rather unassuming. But on her third hauntingly intense record, she proves she's anything but. From the leadoff track, "Hot to Death," Niblett's harrowing vocals color *Kidnapped* in many shades. They might be curdled screams in the dark or the love howls of a tragic blues singer on a muggy summer's night, but whether they're coming from inside her or her Cindy Sherman–esque stage persona, they're as real as real gets.

More intently than on past recordings, Niblett redefines minimal rock and folk, stripping the genres to their bare essentials and at times employing a Reichian approach to lyrical and instrumental arrangement. The title track coalesces with a stream of "shoop-shoop"s and a repetitive refrain ("Where have you been / Where have you been?") posed so many times, one gets the sense Niblett is subconsciously pulling from both Diana Ross's "Theme from *Mahogany* (Do You Know Where You're Going To?)" and Leadbelly's "Where Did You Sleep Last Night?," asking several questions while only singing one. Perhaps it's also a bit of the Steve Albini production wand at work, but Niblett manages to scale down these ditties to core functions so that the songs practically sing themselves. They're now skeletal tunes with hardly a drape of creamy skin dangling from their lanky structures.

Even when she punches it up a notch, like with the rumbling bass line of "Lullaby for Scout in Ten Years" — almost a redux of her guitar heroes, Nirvana — or on the grungy, soft-hard-soft cadence of "Good to Me," Niblett plays sonic extremes against one another with aplomb and purpose. At one moment, she's slinging trudging, distorted power chords; at the next, it's all softly hewn, heartrending tearjerkers. She's Goldilocks, Raggedy Ann, and Polly Jean Harvey in equal parts. *Scout Niblett plays Sat/2, 12 Galaxies, SF. (415) 970-9777.* (Ken Taylor)

2nd Time Around

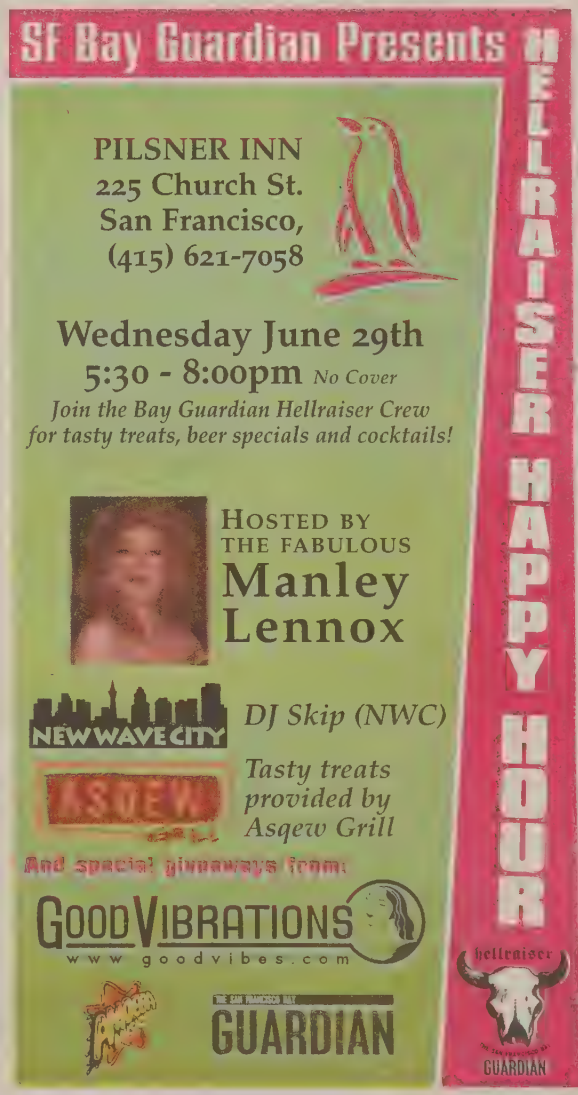
Sloan

A Sides Win: Singles 1992–2005 (Koch)

Since their inception in the early 1990s, Sloan have pursued a path of unadulterated power-pop perfection, even as their general musical approach has changed with time. On their 1993 debut, *Smeared* (Murder), they evoked a blur of indie touchstones like My Bloody Valentine, Sonic Youth, and Big Star. Those influences have continuously spilled into their music since then, giving them credibility despite their partly tongue-in-cheek excursions into Beatles-esque pop, cock rock, boogie, and glam. *A Sides Win* compiles 14 singles and 2 new songs and provides a fascinating glimpse into the band's development but fails to recognize individual members' strengths.

With four wildly different singer-songwriters in the band, it's disappointing how bassist Chris Murphy and guitarist Patrick Pentland dominate the track selections. Certainly they are the most consistent composers, but drummer Andrew Scott and guitarist Jay Ferguson have written quite a few nuggets over the years. Furthermore, most of the tunes are barn-burners, painting Sloan as a mere rock band when they have a much wider palette. Finally, the fact that *A Sides Win* includes only the generic "The Rest of My Life" off the otherwise excellent 2003 album *Action Pact* (Vik) does that record a complete injustice given its consistency.

Nevertheless, the compilation does extract most of the choice cuts from Sloan's discography, including the McCartney-esque "Everything You've Done Wrong," the strutting "Losing California," and the Machiavellian "The Other Man." At the same time, it dispenses with filler from uneven albums like 2001's *Pretty Together* (Murder). The new tracks are also welcome additions in the Sloan songbook. Pentland's "All Used Up" comes straight out of '80s glam metal with its slippery riffs and wailing guitar solo, and Murphy's "Try to Make It" casts the band as a new wave act with Cars-style guitars and cheesy synthesizer. (Alex K. Fong)



calendar

8 days a week

June 29–July 6, 2005

critics' choices, listings, and more

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64 Fourth of July

66 Events

66 Art

68 Stage

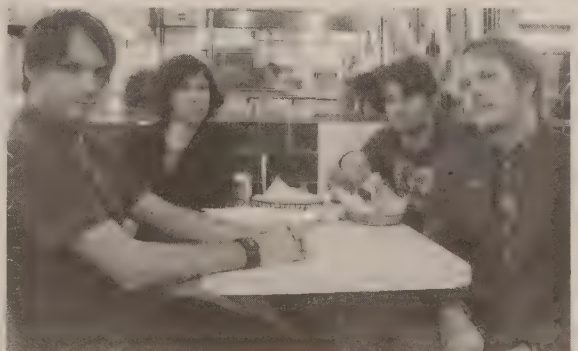
72 Film

A shot in the dark: *Resting Soldier* by Erica Perry, appears in the DJ Project's student photography exhibit. See Wed/29.

June 29
Wednesday

Snapshot Horizons Unlimited, a nonprofit organization with a 40-year history of helping at-risk youth in the Mission District, presents the **DJ Project**'s first-ever student photography exhibit. The DJ Project — a trailblazing program using the foundations of hip-hop to teach young men and women the ins and outs of small business; audio, video, and music production; and graphic arts design — is showcasing the work of its up-and-coming photographers. Brazilian documentary photographer Ana Homonnay taught students the art and history of black-and-white photography in the genres of fashion, photojournalism, and studio work. Students were given cameras to take into their home environments; their finished products are a part of this moving and inspirational exhibit. Selected pieces are available for sale, and all proceeds go toward assisting current and future students in purchasing their cameras. Help the cycle of creativity continue. *5:30 p.m., Horizons Unlimited, 440 Potrero, SF. Free. (415) 487-6713, www.thedjproject.com.* (Jana Rogers)

No boys allowed Joining the list of bands proving that girls can rock as hard (if not harder) than boys are **Vervein,** an indie rock quartet whose sound is simultaneously dreamy and hard-edged (think Azure Ray meets the Breeders). On their 2003 debut, *Vast Low Cities* (Angrymoose), the San Francisco band communicate a dark, confident sexiness. The resonating guitars and unabashed, smoky vocals are delicate yet brazen, like a beautiful, exotic flower that also happens to be carnivorous. Set to release a follow-up album this fall, Vervein are poised to give new meaning to (dare we say it?) girl power. Teri Falini and Morning Spy open. *9 p.m., Cafe du Nord, 2170 Market, SF. $8. (415) 861-5016.* (Elisa Jacobs)



Taco time: Craigslist success story Send for Help plays at Bottom of the Hill. See Wed/29.

SOS You wonder how many bands have formed on Craigslist from "Guitarist available" or "Need drummer for indie-artsy-shoegaze-waify-Aqualung-ish trio" postings, wedged indiscriminately among hundreds of others. Then you speculate how many have made it past the first meeting, when one member inevitably turns out to be a talented but self-righteous dickhead who is, like, so over music that has singing in it. On-the-rise indie coterie **Send for Help** is the success story of SF-based guitarist Mike Damiani and Ohio singer-songwriter George D'Annunzio, who exchanged e-mails, dug each other's sound, and kept on playing together. Nimble guitar melodies accentuate D'Annunzio's melancholy Midwest-dusted vocals, while ponderous bass lines and backbeats tie it all together. The band open tonight for Astral and the Wildlife. *9 p.m., Bottom of the Hill, 1233 17th St., SF. $7.* (Dave Kim)

June 30
Thursday

Name-it-yourself art

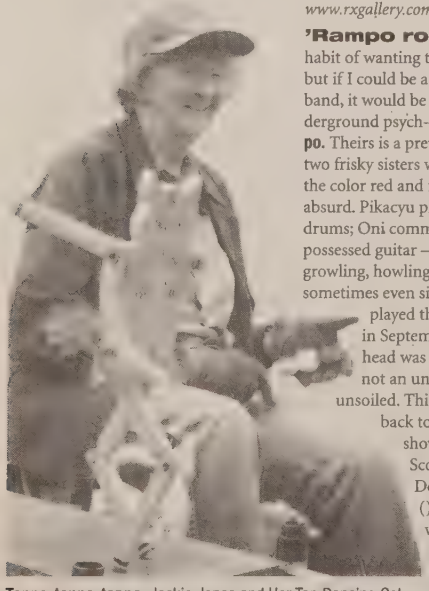
Boy with Goat in Field, Apple Sitting on Table, and the oh-so-creative *Untitled.* Ever get the feeling that some artists have squeezed out every ounce of creativity onto the canvas, so that once it came time to name the masterpiece, obvious descriptions were all they could muster? But who are you to talk? Like you could come up with something better. Hmm ... or can you? **'Eye of the Beholder,'** an all-media, unthemed exhibit to benefit the San Francisco Artists Resource Center, invites the audience to do just that — propose their own titles and captions for the eclectic collection of pieces. The works remain untitled, unsigned, and unexplained. It's left up to the viewers to share their interpretations and get involved with the art by revealing their own unique perceptions — complete with the biases and subjectivities that create beauty. *Through July 14. Reception tonight, 5–8 p.m.;*

gallery hours Tues.–Fri., 1–7 p.m.; Sat., 1–5 p.m., SomArts Cultural Center Bay Gallery, 934 Brannan, SF. $5 suggested donation. (415) 673-3080, www.artworksf.com. (Morae Kim)

July 1
Friday

Math whiz While I have nothing against mathematicians, statistics just isn't the hippest of subject matters. Bell-shaped curves, standard deviation, and calculating averages are just about exciting as drying concrete. But maybe Denver Dalley knows something I don't. Dalley, the one-man force behind **Statistics,** made his name playing guitar and writing songs with Conor Oberst (a.k.a. Bright Eyes) in the Omaha rock band Desaparecidos. In 2003 he decided to go it alone (Dalley plays most of the instruments and does all the vocals for Statistics), and started fusing progressive synth and melancholic indie rock. Melodic and complex, Statistics gives new meaning to the term "perfect number." Be sure to catch opening act (and fellow Nebraskan) Maria Taylor, of Azure Ray, whose beautifully woeful pop rock shouldn't be missed. Rubies also play. *10 p.m., Bottom of the Hill, 1233 17th St., SF. $10. (415) 621-4455.* (Jacobs)

Lost and found You probably have a dusty box sitting in your hall closet filled with at least one or two abandoned art projects — products of sudden inspiration (however misguided) and a brief artsy phase (however delusional). But if you really are an aspiring artist, these dusty box–bound pieces may be forced upon your friends and family, passed off as gifts that will one day be valued as the "early works" of the virtuoso you are sure to become. **'A Set of Elements'** opens today at the Playspace Gallery, California College of the Arts' graduate student gallery, where artists will dust off forgotten or unfinished older projects, liberating them from the confines of hall closets, to display them alongside more recent, developed work. Disposable art and living-room art meet to provide an interesting juxtaposition revealing the progression of each artist's craft. Participating artists are Jason Jagel, Isaac Lin, Seth Childs, David Bensler, Jarrett Mitchell, Jay Nelson, and others. *Through July 14. Reception tonight, 6–9 p.m.; gallery hours Tues.–Sat., noon–6 p.m., Playspace Gallery, California College of the Arts, 1111 Eighth St., SF. Free. (415) 551-9213, www.cca.edu.* (Morae Kim)



Tappa-tappa-tappa: Jackie Jones and Her Tap Dancing Cat perform at the We Are Family Picnic. See Mon/4.

GUARDIAN PHOTO OF JACKIE JONES BY MIRISSA NEFF

July 2
Saturday

Spectral visions Detroit deck-nician **Ryan Elliot** touches down in the Bay Area tonight, supporting the new *Spectral Sound Vol. 1* for Ghostly International's sister label Spectral. The compilation is rock-solid, featuring gritty techno and juicy acid from Matthew Dear and James T. Cotton, plus a stunning remix from man of the moment Isolée, but its real highlight is the bonus disc megamix spun by Elliot, which sports 33 songs slammed into under an hour. Local tech heroes Broker/Dealer, who released the svelte dance-floor dub "Opening Night" on Spectral, hold it down with home-court advantage. *10 p.m., Rx Gallery, 132 Eddy, SF. $10. (415) 474-7973, www.rxgallery.com.* (Peter Nicholson)

'Rampo room I'm not in the habit of wanting to be other people, but if I could be a member in any band, it would be Osaka, Japan's underground psych-garage duo **Afrirampo.** Theirs is a pretty simple setup: two frisky sisters with a penchant for the color red and for the (sexually) absurd. Pikacyu plays wild, fierce drums; Oni commands a demonically possessed guitar — both trade off on growling, howling, yipping, and sometimes even singing. When they played the Hemlock Tavern in September last year, not a head was left unbobbed and not an undergarment was left unsoiled. This month they come back to the States for three shows: tonight with Scout Niblett, the No Doctors, and Rubber () Cement; July 7 with Axoltl, Battleship, and Necking; and July 8 with King Cobra and Valour Hour. *9 p.m.; 12 Galaxies, 2565 Mission, SF. $8. (415) 970-9777. (Also July 7, 9 p.m., Stork Club, 2330 Telegraph, Oakl. $5. 510-444-6174; July 8, 9:30 p.m., Hemlock Tavern, 1131 Polk, SF. $8. 4150923-0923.)* (Sarah Han)

The doctor is in: Dr. Lonnie Smith graces the Fillmore Jazz Festival's Sutter Street stage with his Hammond B-3.

The Fillmore District once bustled with the swinging sound of jazz before the appearance of Justin Herman and the San Francisco Redevelopment Agency. Duke Ellington roamed long-gone clubs like Bop City, and Billie Holiday watched cutting sessions filled with the hippest and hottest swing. Those jams might have later included a young Chet Baker and his dark-toned horn after he snuck out of the Fort Mason barracks. Unfortunately, the rushing onslaught of urban renewal sounded a death knell for jazz in the Western Addition by forcing out clubs and musicians in the '60s and '70s. But the annual **Fillmore Jazz Festival** has changed that since 1985 by bringing the music back into a neighborhood once famous for it. Highlights of this year's eclectic two-day, three-stage event featuring straight-ahead jazz, blues, fusion, and Latin include vocalist Kim Nalley, saxophonist Jules Broussard, and the legendary Dr. Lonnie Smith, who graces the Sutter Street stage with his Hammond B-3. Join the festival as these musicians shake, pound, and swing. *Sat/2–Sun/3, 10 a.m.–6 p.m., Fillmore between Jackson and Eddy, SF. Free. 1-800-731-0003, www.fillmorejazzfestival.com.* (Alex K. Fong)

July 3
Sunday

Stucky buds There's nothing like some live dub to wind down the weekend, and tonight **Warsaw Poland Brothers** and **Stucky** reprise their Invisible Mass record *Dub Confrontation.* WPB steadily tour the West Coast and Hawaii, with more than 300 dates last year, and are a true DIY dub outfit. Their inclusive brand of dub liberally partakes of everything from ska to punk, with more than the occasional studio sonic accident providing inspiration. Stucky (represented tonight by Tom Weinert, a.k.a. T-Dubs) employs a similarly eclectic approach to dub, which he now practices in Ocean Beach, having moved west from Arizona. Dub Mission's own DJ Sep is the hostess with the mostest. *9 p.m., Elbo Room, 647 Valencia, SF. $8. (415) 552-7788.* (Nicholson)

July 4
Monday

Fun for all Nothing says Fourth of July like an outdoor gathering with family, friends, and a tap dancing cat puppet. OK, well at least this is the case at the **We Are Family Picnic,** a fun-filled Yerba Buena Gardens Festival celebration for LGBT folks and their families and friends. The daytime event includes live music and performances by the Foghorns, Dixieland Dykes+3, Derique the Electric Clown, and, of course, Alemany Farmers' Market favorite Jackie Jones and Her Tap Dancing Cat; karaoke and animal-call competitions; and much more. *11 a.m.–4 p.m., Yerba Buena Gardens, Rooftop Gardens, Howard at Fourth St., SF. Free. (415) 543-1718, www.ybgf.org.* (Han)

July 5
Tuesday

Civil disobedience A lot of good and bad things have come out of Massachusetts over the course of history. On the down side you get Red Sox fans and the Jimmy Fallon filmic affront to human dignity, *Fever Pitch.* Sitting on the other side of the equation are New England liberals, the Red Sox, and punk band **A Wilhelm Scream.** The five-piece band play stomping, intelligent tunes that combine gruff vocals, lyrical references to William Blake and Henry David Thoreau, and ferocious riffs that would make Bad Religion and Social Distortion proud. Tonight, they come into town ahead of the August release of their next record, *Ruiner* (Nitro Records). The Lawrence Arms, Smoke or Fire, and Enemy You also play. *8 p.m., Bottom of the Hill, 1233 17th St., SF. $8. (415) 621-4455.* (Fong)

July 6
Wednesday

Rock and roll theater Trinity Rose of local band **Out Damned Spot** sings with a sensuous alto voice projected with that singular Broadway vibrato, but no further comparison should be made to musicals à la *The Phantom of the Opera.* ODS sound more like the down-and-dirty Hedwig and the Angry Inch, replete with distorted buzz saw guitar, pounding drums, pulsating bass, and moments of sweet, sweet melody straight out of the garage. Join them as they perform originals and the complete score of *Sweeney Todd: The Demon Barber of Fleet Street.* Well, in truth, they're no Sondheim, but they rock more than enough for anyone not named Elvis. The Frequency and the Passionistas also play. *8 p.m., El Rio, 3158 Mission, SF. $6. (415) 282-3325.* (Fong)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.*

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TONIGHT! WED. JUNE 29 • DOORS 7:30 / SHOW 8 • $15 ADVANCE / $15 DOOR
JON CLEARY AND THE ABSOLUTE MONSTER GENTLEMEN
DOYLE BRAMHALL
FRI. JULY 1 • DOORS 8 / SHOW 9 • $11 ADVANCE / $11 DOOR
ZEPPARELLA
PROVIDING AN ALL ZEP SOUNDTRACK TO THE MOVIE BARBARELLA
TOM JONESING
WED. JULY 6 • DOORS 7:30 / SHOW 8 • $16 ADVANCE / $16 DOOR
LINK WRAY
FRI. JULY 8 • DOORS 8 / SHOW 9 • $11 ADVANCE / $13 DOOR
AMERICAN DRAG
RICH PRICE
VIV
SAT. JULY 9 • DOORS 8 / SHOW 9 • $10 ADVANCE / $10 DOOR
NUMIC
ZEROMIND • DRIST
SUN. JULY 10 • DOORS 7 / SHOW 8 • $16 ADVANCE / $18 DOOR
CORROSION OF CONFORMITY
FU MANCHU
ALABAMA THUNDERPUSSY
WEEDEATER
TUES. JULY 12 • DOORS 8 / SHOW 9 • $15 ADVANCE / $15 DOOR
GOGOL BORDELLO
STOLEN BABIES
WED. THURS. & FRI. JULY 13, 14 & 15 • DOORS 8 / SHOW 9 • $18 ADV. / $18 DOOR
BUILT TO SPILL
APE SHAPE
STEVEN WRAY LOBDELL
SAT. JULY 16 • DOORS 8 / SHOW 9 • $16 ADVANCE / $16 DOOR
PUNK ROCK ORCHESTRA
SUN. JULY 17 • DOORS 7:30 / SHOW 8 • $13 ADVANCE / $15 DOOR
TYLER HILTON
TERRA NAOMI

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www.musichallsf.com
859 O'Farrell St. San Francisco 415/885-0750
for tickets by fax info. call 415/885-0750
validated parking at Cathedral Hill Hotel 1101 Van Ness Ave.

THURS. JUNE 30 • DOORS 7:30 / SHOW 8 • $13 ADVANCE / $16 DOOR
ROSIN COVEN DANCE REVUE
FEATURING
VAU DE VIRE SOCIETY
HOT PINK FEATHERS
PHAT FLY GIRLS • LIMINAL
PRESENTING ORIGINAL DANCES TO LIVE ROSIN COVEN MUSIC
THURS. JULY 7 • DOORS 8 / SHOW 8:30 • $10 ADVANCE / $12 DOOR
SAMANTHA & THE RITUAL
"ALEKTOROPHOBIA" FEATURING
ERIC MCFADDEN AND WALLY INGRAM
FRI. JULY 8 • DOORS 8 / SHOW 9 • $10 ADVANCE / $10 DOOR
KZSU PRESENTS
ZOLAR X
THE NAYSAYERS
NAGG
SAT. JULY 9 • DOORS 8 / SHOW 9 • $13 ADVANCE / $13 DOOR
STONES THROW AND CHOCOLATE INDUSTRIES PRESENT
OH NO
DIVERSE
INTERNATIONAL LOOSE CANNONS
WED. JULY 13 • DOORS 7:30 / SHOW 8 • $25 ADVANCE / $25 DOOR
PUTUMAYO PRESENTS MALI TOUR FEATURING
TINARIWEN
MARKUS JAMES
THURS. JULY 14 • DOORS 7:30 / SHOW 8 • $17 ADVANCE / $19 DOOR
JOE ELY DUO
FRI. JULY 15 • DOORS 8 / SHOW 9 • $22 ADVANCE / $25 DOOR
CHICAGO BLUES REUNION BAND
FEATURING
BARRY GOLDBERG, HARVEY MANDEL, NICK GRAVENITES, SAM LAY, TRACY NELSON, CORKY SIEGEL
SAT. JULY 16 • DOORS 8 / SHOW 9 • $25 ADVANCE / $25 DOOR
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SUN. & MON. JULY 17 & 18 • DOORS 7 / SHOW 8 • $15 ADV. / $15 DOOR
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music

Music listings are compiled by Sarah Han. The music interns are Alex K. Fong and Jana Rogers. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 29

Rock/blues/hip-hop

Boon Companion *Edinburgh Castle Pub. 9pm.*
'California Homegrown Music Series' *Mezzanine. 9:15pm, free.*
Certified *Boom Boom Room. 9:30pm, $5.*
Continuous Peasant, Fear of the Outdoors, Meric Long *12 Galaxies. 9pm, $7.*
Coyote, Mountain High *Parkside. 8pm, $5.*
Dada Swing, Schande, Fens *El Rio. 8pm, $6.*
Jon Cleary and the Absolute Monster Gentlemen, Doyle Bramhall *Slim's. 8pm, $15.*
Kimrea and the Dreamdogs *Johnny Foley's. 9pm.*
Lotus, Lymbyc Systym *Independent. 9pm, $12.*
Kenny Neal *Biscuits and Blues. 9pm, $15.*
'Scout' *Red Devil Lounge. 9pm, $7.* With Variable Unit, Cubik and Origami, and various MCs.
Shotgun Wedding Quintet *Madrone Lounge. 9pm, $5.*
Sore Thumbs, Balistics, Red Flags, Sputterdoll *Cherry Bar and Lounge. 9pm.*
Vervein, Teri Falini, Morning Spy *Cafe du Nord. 9pm, $8.* See 8 Days a Week, page 50.
Watch Them Die, Old Grandad, Floating Goat *Elbo Room. 9pm, $6.*
Wildlife, Astral, Send for Help *Bottom of the Hill. 9pm, $7.* See 8 Days a Week, page 50.
Winechuggers, Lines in Analog Sound, Aim Low Kid *Rickshaw Stop. 8pm, $5.*

Bay Area

Nicole and the Sisters in Soul *Beckett's. 9:30pm.*
Ouija Radio *Stork Club. 9pm.*
Rubies *Ivy Room. 10pm.*
Scissors for Lefty, Invisible Men, Plum Crazy *Blakes. 9pm, $7.*
Swamp Thang *Fourth Street Tavern. 9:30pm.*

Jazz/new music

Macy Blackman *Washington Square Bar and Grill. 7pm.*
Bossa Suave *Lingba Lounge. 8:30-10:30pm.*
Charles Unger Experience *Les Joulins Jazz Bistro. 8pm.*
Fil Lorenz Trio *Elephant and Castle Pub, 424 Clay; 268-3900. 5:30pm, free.*
Gaucho Gypsy Jazz, Mitch Marcus Jazz Session *Amnesia. 8:30pm, free.*
Ruben Hurtado *LJ's Martini Club and Grille, Metreon, second fl; 369-6114. 6pm, free.*
Celeste Hutchins, Tokyo Nammy *Hemlock Tavern. 9:30pm, $7.*
Jeff Chambers and Calvin Keys Trio *Jazz at Pearl's. 8:30 and 10:30pm, $15.*
Pascal Bokar Trio with Donald 'Duck' Bailey *Savanna Jazz. 8:30pm.*
Kenny Rankin *Plush Room. 8pm; $30.*
Tony Ryan *Plough and Stars. 9pm.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
SoulJazz *DogPatch Saloon, 2496 Third St; 643-8592. 8:30pm, free.*
Benny Velarde and His SuperCombo *Top of the Mark. 8:30pm.*

Bay Area

Drunken Cat Paws *Jupiter. 8pm.*
Ned Boynton Trio *Downtown. 8pm.*
Sonic Camouflage *Cafe Van Kleef. 8pm, free.*
Spirit Music Jamia featuring Me'Shell Ndegéocello *Yoshi's. 8 and 10pm, $20.*
Swing Fever *Oakland City Center, adjacent to 12th St BART Station, Oakl; www.oaklandcitycenter.com. Noon, free.*

Folk/world/country

Open mic *Irelands 32. 9:30pm.*

Bay Area

Candela *Shattuck Downlow. 8pm, $5-10.*

Dance clubs

Afro Latin Jazz *Voda, 56 Beldan; 677-9242. 5-7pm, free.* With DJs Kevin Koga and Daddy Africa.
Big Up! Big Up! *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, free.* An event showcasing women in reggae and hip-hop.
La Bodega *Baobab. 10pm, $3.* Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Bondage A Go-Go *Glas Kat. 9:30pm-2:30am, $5-7.* Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With Antonio, M3, Tasho, and guests.
Crucial *Nickie's BBQ. 10pm-2am.* Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Dodgy *Eight. 10pm.* With Chris Orr, Richie Panic, and Nadine.
Doggy Style *Arrow. 10pm.* Disco pogo, '80s boogie, Chicago traxx, and more with DJs Solar and TK Disco.
Flava in Ya Ear *Beauty Bar. 9pm, $3-5.* Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Indulgence *Harry Denton's Starlight Room. 8pm-2am.* '70s, disco, funk, and house with DJ Bruce.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm.* Happy hour featuring downtempo and lounge with DJ Seven and Solomon. *10pm-2am.* Local DJs. *10pm-2am.* Local DJs.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Reggae, dancehall, roots, and culture with AllMightySoundz.
Meat *DNA Lounge. 9:30pm-2am, $5.* Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.
Network Lounge *330 Ritch. 9pm.* A club for members of the urban and international business industry to mingle.
Newaveclub *Make-Out Room. 10pm, free.* New wave, indie, gothic, and more with Bob 3.
Original Concept *Underground SF. 10pm-2am, $5.* Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Qoöl *111 Minna Gallery. 5-10pm, $5.* Pan-techno lounge with DJ Spesh.
Queer Jitterbugs After Pride Party *Queer Ballroom Studios, Live Art Gallery, 151 Potrero; 305-8242. 7pm, $10.* Jitterbug dance lessons and party.
Rebirth *Alpha Bar, 3848 Geary; 244-6989. 8pm-2am, free.* Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Rich Girls *Skylark. 9pm-2am, free.* With Daryl Stubbs and Duserock.
Rock Out *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Salsa dance lessons *Metronome Dance Center. 7pm, $12.* Beginner salsa dance lessons.
Satellite *Anú Bar, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free.* House and techno.
Stupid Wednesday *Rickshaw Stop. 7-10pm, free.* Indie rock, hip-hop, party beats, and '60s garage with DJs Caldridge, Brother Grimm, and BAS.
Sweet Spot *Tunnel Top. 10pm.* Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Synchronize *Il Pirata, 2007 16th St; 626-2626. 10pm-2am, $2.* Psytrance.
Vitabar *Divas, 1081 Polk; 928-6006. 10pm-2am, $5.* With mikee and Jada Halston.
Wabi Sabi *EZ5, 682 Commercial; www.ez5bar.com. 9pm, free.* Hip-hop, breaks, and techno with DJ Groovecatcher.

Bay Area

Good Life *Luka's Taproom and Bar, 2221 Broadway, Oakl; (510) 451-4677. 8pm-midnight.* With VNA, DMadness, and guests.
Kingman's Lucky Lounge *5-8pm, free.* Open-audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, $7.* Reggae, dancehall, and roots with Jah Yzer, DJ Riddm, Dub Rocker, Jah Mystic, and Poppa.
Shattuck Downlow *8pm-2am.* Salsa dance lessons.
Suburban *Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free.* Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 30

Rock/blues/hip-hop

Bag of Toys *Red Devil Lounge. 9pm, $6.*
Chen Santa Maria *Luggage Store Gallery. 8pm.*
Cold War, Militant Children's Hour, Weedwolf *Eagle Tavern. 9pm, $6.*
Ebb and Flow, Winfred E. Eye, Lowlights *Make-Out Room. 8:30pm, $6.*
End, Undying, Red Death, Since the Flood *Pound-SF. 7pm.*
'Exotica Au Go-Go!' *Rickshaw Stop. 8pm, $8.* With the Devil-ettes, Ape, and a DJ.
'For the Love' *Last Day Saloon. 9pm, $5.* With DJ Danny Ponder, San Francisco Cypher Society, and host Unstable Element.
Gen-So, Dreamdate *Amnesia. 9pm.*
Gris Gris, Apes, Time Flys, Genghis Kahn *12 Galaxies. 9pm, $8.*
Nicole McRory *Johnny Foley's. 9pm.*
Mr. Callipso *Ireland's 32. 9pm.*
'Rosin Coven Dance Revue' *Great American Music Hall. 8pm, $16.*
Sevenly Virtues, Brandon Butler, Amy Domingues, Jean Marie *Hotel Utah Saloon. 9pm, $6.*
Skygreen Leopards, Wooden Wand, Vanishing Voice, Castanets *Hemlock Tavern. 9:30pm, $7.*
Soul Rebels Brass Band, 40 Watt Hype *Boom Boom Room. 9:30pm, $6.*
Steve Freund Band *Biscuits and Blues. 9pm, $7.50.*
Veronica Lipgloss and the Evil Eyes, Hey Willpower, Stripmall Seizures *Bottom of the Hill. 9:30pm, $8.*

Bay Area

No Origin, Research and Development, Svelte *Starry Plough. 9:30pm.*

Jazz/new music

Dayna Sean Stephens Quartet *Jazz at Pearl's. 8:30 and 10:30pm, $15.*
Freddy Clark Project *Cigar Bar and Grill. 9:30pm, $8.*
Dick Fregulia *Washington Square Bar and Grill. 7pm.*
Kamau Seitu Quintet *Les Joulins Jazz Bistro. 8pm.*
Live Cuban jazz *Cafe lo Cubano, 3401 California; 831-4672. 7pm.* With Cafe lo Cubano Trio.
Open jazz jam *Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.*
Kenny Rankin *Plush Room. 8pm, $30.*
Ranzel Merritt Jazz Trio *LJ's Martini Club and Grille, Metreon, second fl; 369-6114. 7pm, free.*
Richard Howell Quintet *Yerba Buena Gardens, Esplanade, Mission at Third St; www.ybgf.org. 12:30pm, free.*
Savanna Jazz Trio *Savanna Jazz. 8:30pm.*
Shannon Céili Band *Plough and Stars. 9pm.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*

Bay Area

Peter Barshay, Marcos Silva *Downtown. 8pm.*
Ben Stolerow Trio *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $5.*
Philip Gelb *Hillside Club, 2286 Cedar, Berk; (510) 701-1787. 8pm, $10-15.*
Hal Stein Quartet *Cafe Van Kleef. 9pm, $5.*
Spirit Music Jamia featuring Me'Shell Ndegéocello *Yoshi's. 8 and 10pm, $20.*

Folk/world/country

Barefoot Nellies *San Francisco Ferry Building, Embarcadero and Market; 665-0408. 5pm, free.*
Bluegrass and old-time music jam session *Atlas Cafe. 8pm, free.*

Continued on page 54

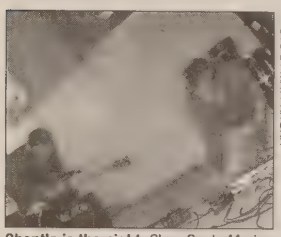

PHOTO BY MATT RITONA

Chentle is the night: Chen Santa Maria play the Luggage Store Gallery Thurs/30.

Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Balazo Gallery 2811 Mission; (415) 550-1108.
Bambuddha Lounge 601 Eddy; (415) 885 5088.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beat Lounge 501 Broadway; (415) 982-5299.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulco Supper Club 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZ.tv 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.
Suite One8One 181 Eddy; (415) 345-9900.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oakl; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oakl; (510) 893-0803.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 465-4073.
Mile High Club 3629 MLK Jr Way, Oakl; (510) 654-4549.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 416 25th St, Oakl; (510) 444-7263.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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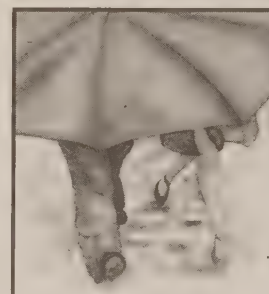

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music listings

Thursday 30

From page 52

Jueves Flamencos *Peña Pachamama. 8pm, $8.*
Mazacote, DJ Eddie *Elbo Room. 10pm, $8.*

Bay Area

David Lindley *Freight and Salvage Coffee House. 8pm, $21.50.*

Dance clubs

Arrow "Techno Vampire Happy Hour," *6:30-10:15pm, free.* An erotic club featuring obscure music. *10pm-2am.* Synthcore, electro-punk, new wave, and more.
Baobab *10pm, $3.* Reggae and dancehall with DJ M'Penzi.
Beats for Life *Bruno's. 9pm-2am, $5.* With DJ Kento.
Built for Speed *Delirium. 10pm-2am, free.* With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.
Club Faith *715 Harrison, www.faithsf.com. 9:30pm-2:30am, $7-12.* With DJs Twist, Neon Leon, and Mike Biggz.
Cruise Liner *Lingba Lounge. 9pm-2am.* Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Dancehall Thursdays *AsiaSF. 10pm-2am, $10.* Dancehall and reggae.
Dark Sparkle sixth anniversary *Cafe du Nord. 10pm, $5.* Dark retro from the '70s and '80s.
Descarga *Voda, 56 Beldan; 677-9242. 9pm-2am, free.* Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Asti Spumanti, Hopper, and guests.
Dirty Rip *Anú Bar, 43 Sixth St; 543-3505. 9pm-2am, free.* Disco punk, electro, and acid house with Sexray, Dammit, and guests.
11A-19357 Club *Li Po Lounge. 9pm-2am.* Krautrock, space rock, neu-noise, and more.
EZ5 *682 Commercial; 362-9321.* "6 2 9," *6-9pm, free.* '80s, uptempo jams, and deep house breaks. "Bumpin'," *10pm-2am, free.* With DJs Morse Code and Monte Carlo.
Fun *26 Mix. 9pm, $5-10.* Old-skool, hip-hop, and reggae with DJ Jah Yzer.
Give Thankz *Club Six. 9pm-2am, $5.* With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.
Hellfire Club *The Stud. 10pm, free.* A rock 'n' roll dance party for girls and queers.
Industry *Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free.* A club dedicated to those working in the service, promotion, performance, and creation industries.
Lapel *Madrone Lounge. 9pm.* With DJ Neel Kizmiaz and guest Deejay Ziploc.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm.* Downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Moneyshot *Milk. 9pm.* With Future Primitive Sound DJs.
Naranja *Skylark. 9pm-2am, free.* With Hideo Kobayashi, Marico, Yoshito, Simas, Tokyo Component, Kento, and Hakobo.
1984 *Cat Club. 9pm-3am, $5.* '80s, top 40, and new wave.
Pacific Standard Time *Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, $5.* Soul music with Sake1 and guests.
Party for the People *Element Lounge, 1028 Geary; 571-1362. 9pm.* Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.
popscene *330 Ritch. 10pm-2am, $5-8.* Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy (with a live set by Máximo Park, Troubled Hubble, and the Blood Arm).
Prince vs. Michael *Cherry Bar and Lounge. 8pm-2am, $5.* DJs spinning music by Prince, Michael Jackson, Morris Day and the Time, the Jackson 5, Sheila E., Janet Jackson, and others.
Punk Rock Disco *Nickie's BBQ. 9pm.* House music with JPaul, Soel, and others.
Real Raw *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* With DJ Pinpullaz Sound.
Simple *Pink, 2925 16th St; 431-8889. 9pm, $10.* With DJ Julius Papp.
Solid *Hush Hush Lounge. 10pm, $3.* With DJs Nikki Trauma and Jenny.
Star Hits *Condor Club, 300 Broadway; www.divebar.biz/starhits.htm. 9pm-2am, $5.* An alternative dance club featuring DJs, dancing, and more.
Suite One8One *9pm-4am, $10.* With DJs.
Thursday Night Lounge *Thirsty Bear, 661 Howard; www.thirstybear.com.* Downtempo.
Top of the Mark *7pm-midnight.* With a DJ.
Tubesteak Connection *Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, $3.* A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Tunnel Top *10pm-2am.* Hip-hop with DJ Toph One.
Twilight *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free.* Uptempo lounge music and visual artistry.
Underworld *Kelly's Mission Rock. 9pm.* Hip-hop.
Windup *Endup. 10:30pm-4:30am.* With guest DJs.

Bay Area

Automatic *Kingman's Lucky Lounge. 9pm-2am.* Classics, dancehall, and soul.
Brothers and Sisters *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free.* Soulful house and dance music with DJs Dedan, Daniela, and guests.
Community Thursdays *Shattuck Downlow. 8pm, $5.* Funk, soul, hip-hop, reggae, and '80s.
I Can See the Cosmos *Seventeenth, 510 17th St, Oakl; (510) 433-0577. 5pm-2am.*
Intrigue Thursdays *Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am.* Hip-hop, R&B, and reggaeton.
Selector *Jupiter. 8pm.* With Frogger, Clockwork, and Rich Dama.
So What, Let's Party *Ivy Room. 10pm.*
Stylus *Oasis Bar, 135 12th St, Oakl; www.econ.net/events/ac. 10pm-2am, $5.* Deep house and minimal tech.
Swing dance party *200 Grand, 200 Grand, Oakl; www.200grand.com. 9pm, $5.* Classic swing music from the '20s through the '40s.
White Horse Bar *8pm.* With DJ Tony-T.

friday 1

Rock/blues/hip-hop

Astral, Mandarins *Lost and Found Saloon, 1353 Grant; 397-3751. 9pm.*
Enablers, Hank iV, Top Brown *Hemlock Tavern. 9:30pm, $6.*
Firelilly, Audrye Sessions, Stairwell, Film D'Amour *Cafe du Nord. 8:30pm, $10.*
'Go Big Go Bad Go Hard' *Kimo's. 9pm-2am, $7-10.* A Bay Area hip-hop showcase.
Keyhole Spies and Shades of Green *Ireland's 32. 9pm.*
Notorious *Red Devil Lounge. 9pm, $10.*
Overdrive A.D., Stackers, Anna Lies *Li Po Lounge. 8pm.*
Powerage *Grant and Green, 1371 Grant; 693-9565. 9pm, free.*
Rogue Wave, Helio Sequence *Independent. 9pm, $14.*
Rum Diary, 20 Minute Loop, Ilya *12 Galaxies. 9pm, $8.*
Shotgun Wedding Quintet, Felonious, DJ Tom Thump *Elbo Room. 10pm, $10.*
Statistics, Maria Taylor, Rubies *Bottom of the Hill. 10pm, $10.* See 8 Days a Week, page 50.
Touch Of *Johnny Foley's. 9pm.*
Austin Willacy, Blue James Band *Tongue and Groove. 9:30pm, $7.*
Zepparella, Tom Jonesing *Slim's. 9pm, $11.*

Bay Area

Dead Guise *Oakland Metro. 9:30pm, $8.*
Tom Freund, Matt the Electrician *Starry Plough. 9pm.*
Nicole McRory *Beckett's. 9:30pm.*
Off Minor, My Disco, Fighting Dogs, Marc Antony *924 Gilman. 8pm, $7.*
Soviettes, Grabass Charlestons *Ivy Room. 10pm.*
Tainted Love *Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, $18.*

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
Charles Unger Experience with Valencia *Les Joulins Jazz Bistro. 8pm.*
Chuck Peterson Sextet *Bird and Beckett Book, 2788 Diamond; 586-3733. 5:30pm, free.*
Dirty Little Secret *Plush Room. 11pm.*
Ken Fishler *Washington Square Bar and Grill. 7pm.*
Jazz Congress *Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free.*
Lavay Smith and Her Red Hot Skillet Lickers *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Live jazz *Red Rock, 699 Chenery; 333-3030. 9pm, free.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
Terry Disley Experience with Lorn Leber *Shanghai 1930. 8pm, free.*
Diane Witherspoon *Jazz at Pearl's. 9 and 11pm, $20.*

Bay Area

Julian Waterfall Pollack Trio *Jazzschool. 8pm, $10.*
Maria Estrada Quartet *Downtown. 9pm.*
Sara and Swingtime *Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8pm.*
Spirit Music Jamia featuring Me'Shell Ndegéocello *Yoshi's. 8 and 10pm, $24.*
Vince Wallace Quintet *Cafe Van Kleef. 9pm, $5.*

Folk/world/country

Kawika Keikiali'i Alfiche *Kaleo Cafe, 1340 Irving; (650) 588-1091. 7pm.*
Live Brazilian music *El Rincon, 2700 16th St; 437-9240. 9pm, $10.*
Rafael Manriquez *Red Poppy Art House, 2698 Folsom; 826-2402. 9pm, $10.*
'Reggae Explosion Tour' *StudioZ. 9pm, $22* With Musical Youth, Apache Indian, and Reggae Revolution Band.

Bay Area

African Showboyz *Ashkenaz. 9:30pm, $11-13.*
'Barbary Coast Night' *Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.*
Chris Ardoin and NuStep *Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, $15.*
Paul Garton and John Howland *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*
David Lindley *Freight and Salvage Coffee House. 8pm, $21.50.*

Dance clubs

African Dance Mission *Baobab. 10pm, $3.* Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran *668 Haight; 431-4724. 10pm-2am, free.* House, funk, and soul with DJ Seamie.
Ballroom and Swing Dance Party *Metronome Dance Center. 8pm, $15.* Ballroom dance lesson followed by a dance party. *9pm, $12.* Metro swing party.
Beyond Ent *Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, $15.* Top 40 and house with DJs Andrew B and MajestiChris.
Casa *Madrone Lounge. 9pm, $4.* International music with DJ Papi Chocolate and guests.
Club Judah *Jelly's. 10pm, $5.* Dancehall, dub, lovers rock, and roots.
Club Loaded *Rickshaw Stop. 10pm, $7.* Electro, '80s rock, synth-pop, and more with DJ AUD, and a live set by Seksu Roba.
DJ Seven's Magic Carpet Ride *Le Colonial, 20 Cosmo Pl; 931-3600. 10pm-2am, $10.* With DJ Seven and guests.
Double Dutch *26 Mix. 10pm-2am, $5.* Hip-hop, soul funk, dancehall, and breaks with DJs Cyrus, Blaqwest, Neta, Paulytek, Pause, and Ross Hogg.
Dragon Bar *473 Broadway; 834-9383. 8pm-2am, $10, free before 10pm.* House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Drinks on Us *Club LaMia, 3910 Geary; (925) 565-5594. 9pm-2am.* Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.
East Coast Swing City Dance Party *Metronome Dance Center, 1830 17th St; 252-9000. 7:30pm, $15.* Beginning East Coast swing lesson, followed by a dance party.
Electric Relaxation *Nickie's BBQ. 10pm-2am, $5.* Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Mizzo, and guests.

music listings

Eve *Factory 525, 525 Harrison; 339-8686. 9pm-3am, $10.* A dance party for girls featuring hip-hop, R&B, house, tribal, and classics.
EZ5 *682 Commercial; 362-9321.* "Freaky Fridays," *6-10pm, free.* Old-skool, nu-skool, and more.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo, David Harness, and Neon Leon, and weekly guests.
Firecracker *Il Pirata, 2007 16th St; 626-2626. 9pm-2am, $5.* House and breaks.
Flavour Fridays *Sno-Drift. 10pm-3am.* Hip-hop and salsa.
Ghett Set *Skylark. 7-10pm, free.* Hip-hop and electronica with Baby Daddy and friends.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Heavy Fridays *330 Ritch. 10pm.* Hip-hop, R&B, and dancehall.
Hush Hush Lounge *6pm-9pm, free.* Happy hour. "Kiss Kiss," *10pm-2am, $5.* With Forest Green, Mochipet, and Seraphim.
Latin Bay Area *Glas Kat. 9pm.* Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-skool with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Legendz of Hip-Hop *Space 550. 9pm.* With Grandmaster Melle Mel and the Furious Five with Scorpio, Kurtis Blow, Big Daddy Kane, Dana Dane, Kam, Rico Pabon, and the Soul Snatcherz.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm.* With live performance by Acoustic Sneaky. "Off the Couch," *10pm.* With Sharon Buck, M3, and monthly guests.
Lingba Lounge *9pm-2am, free.* Latin house.
Loveslap! *Pink, 2925 16th St; www.loveslap.com. 9pm.* House music with Charles Spencer, Mauricio Aviles, Movido, and guests.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Make-Out Room *8:30pm.* Ragga breaks, bhangratronic, drum 'n' bossa, jungle, grime, and hip-hop with Soulsalaam and guests.
Mood Swing *Eastside West, 3154 Fillmore; 885-4000. 9pm, free.* Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guest J. Boogie.
The Night of the Remix *Milk. 9pm, $5-10.* Hip-hop, dancehall, rock, and soul remixes with DJs Spair, B.Cause, Satva, Centipede, and 4AM.
Quench Fridays *Club Q, 61 Golden Gate; www.freepartysf.com. 9pm.* With various resident DJs spinning music in three rooms.
Remedy *DNA Lounge. 10pm-5am, $15.* House, garage, atmospheric soul, and urban grooves.
Rewind *1028 Geary; (925) 339-0893. 9pm-2am.* With Steve Masters and Brian Raffi.
Shadowplay *Stud. 9pm-3am, $5.* Indie, new wave, electro, and disco punk with DJ Donimo.
Square *Ruby Skye. 9pm-3am, $25.* Deep, funky progressive house and trance.
Swass *Cat Club. 10pm, $5.* Hip-hop, pop, '80s, and more.
Swing at Seven *SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, $5-7.* Weekly swing dance club.
Suite One80ne *9pm-4am, $20.* With DJs.
Synthpopscene *Mighty. 9pm-3am, $10-12.* With live sets by Annie, the Lovemakers, and Every Move a Picture, plus DJs Omar, Aaron, Nako, Disco Shawn, Qzen, Aidan, and others.
TeMA *El Rio. 9pm, $5.* With Universal Language and DJs Garcia Sinclair, Nafis, and Suresh.
Tougher Than Leather *Lit. 10pm-2am, free.* Hip-hop.
Velvet Lounge *9pm, $10.* With DJ Manny Perez.
Wish *1539 Folsom; 278-9474.* "Om Happy Hour," *6-10pm, free.* With Om Records crew. "Deep House Project," *10pm-2am, free.* Deep house with Carlos and crew.
The X *715 Harrison; www.sfclubs.com. 9:30pm-2:30am.* House with DJ Paolo.

Bay Area

Kingman's Lucky Lounge *5-8pm, free.* With DJ JRs. "Free Flo Fridays," *9pm-2am.* With DJs AJB, Rawman, Robynn, and guests.
White Horse Bar *8pm.* With DJ Eclat.

Continued on page 56

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THUR 6/30	SKYGREEN LEOPARDS WOODEN WAND & THE VANISHING VOICE CASTANETS	9:30PM, $7
FRI 7/1	ENABLERS HANK IV, TOP BROWN	9:30PM, $6
SAT 7/2	SOVIETTES (FAT WRECKORDS) GRABASS CHARLESTONS (NO IDEA) CAVEBITCHES	9:30PM, $7
SUN 7/3	LION FEVER, BELLMER DOLLS	9:30PM, $6
MON 7/4	PUNK ROCK SIDESHOW W/ DJ TRAGIC & THE DUCHESS OF HAZARD	10PM, FREE
TUE 7/5	THE LAMPS (IN THE RED) BATTLESHIP	9:30PM, $5
WED 7/6	EARLY SHOW: LAZARUS 2% MAJESTY, DEAD WESTERN LATE SHOW: A CRICKET IN TIMES SQUARE SCIFLYER, TASTEFUL NUDES	6:00PM, $6 9:30PM, $6
THUR 7/7	SOCIETY OF ROCKETS SKY PILOTS	9:30PM, $5
FRI 7/8	AFRIRAMPO (JAPAN) KING COBRA	9:30PM, $7
SAT 7/9	OLD HAUNTS (KILL ROCK STARS) CRIME & PUNISHMENT MATSON JONES (SYMPATHY)	9:30PM, $7
SUN 7/10	16 BITCH PILE UP SIXES, DYELLOW SWANS	9:30PM, $5

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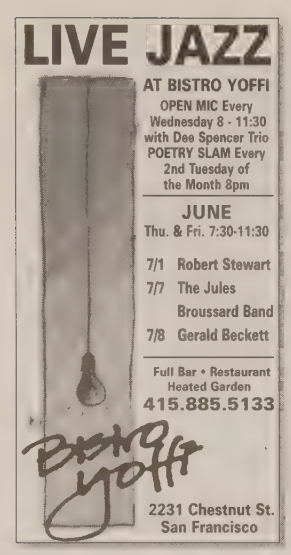

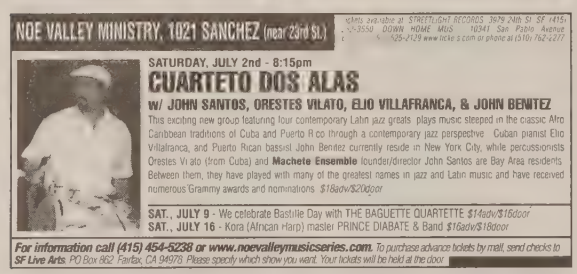

Turn and face the strain

By Ken Taylor

synthetic pleasures

Ch-ch-changes. Indeed, they are afoot in the life of yours truly, and let me tell you, I don't roll with them all that well. From a death in the family to moving house to an impending unemployment spell to a temporary reversion to dial-up access — I've got my work (so to speak) cut out for me. But for now, a few achievable goals (read: diversions) are in order. Task one: Buy a laptop and an external hard drive and rip and sell every CD I can't listen to all the way through in one sitting (replenishing the laptop advance with eBay proceeds). Task two: Use said laptop to draft v.1 of screenplay currently tucked away in the depths of gray matter. Task three: Get out of house/mind with greater frequency.

So working my way backward — as I typically do — on that list, I've vowed that the third weekend of each month will be spent indulging in two of SF's most incredible techno nights (which strangely bear the same names as a couple of parties that my former employer used to throw in Detroit and which, in a sense, work to temper my growing homesickness).

The newly christened Kontrol club kicked off June 18 with promoters Greg Bird, Sammy D, and friends hosting Switzerland's Galoppierende Zuversicht, a duo who reconfigure old analog and digital gear and have garnered more underground hype than any electronic act in recent memory, for a sold-out evening of galloping-minimelodies and thumping bass bumps — the kinds that get Rx Gallery patrons cackling at the "no dancing" bills occasionally pinned to the space's wall.

The Sundays to follow those third Saturdays will more than likely find me at the newly relocated yet still relatively new Jack party at the Lower Haight's Underground SF. During the club's last installment, DJs Silencefiction (Marc Kate of the fabulously experimental pop combo I Am Spoonbender) and Derek B slung Juan Atkins–inspired techno, trashy Euro vocoder-funk, and Chi-town acid house (er, jack, to us Midwesterners) for a small but dedicated crowd, and while I couldn't stick it out for the whole night, I kept the icy-hott beats going with a drive by Mark de Clive-Lowe's set at Mighty and the sounds of *Can You Jack? Chicago Acid and Experimental House 1985–1995* (Soul Jazz), pretty much the last comp I'll ever need for that fix of Marshall Jefferson, Lil' Louis, and DJ Pierre I've been jonesing for. It's probably due to the fact that I'm a pretty uptight white guy that I'm attracted to the austere, stilted vocals of Maurice on "This Is Acid," but in any event, I know there's at least *one* disc that's not getting lost in the Great CD Purge of '05.

The Throng Remains the Same

The past few weeks also saw a couple of clubland mainstays celebrate birthdays, both housed at the Rickshaw Stop and, from what I hear, both packed like sweaty sardine cans. While Galoppierende Zuversicht were thrashing minimal techno to pieces up the street, Fallout's third anniversary party was in full swing with plenty of costumed lunatics running amok to a mix of indie, soul, and electro provided by the *Bay Guardian*'s own Mickey Darius, a.k.a. the Tourist, and DJs Rantz and Seijiro.

The weekend prior rang in the one-year soiree of Club ID on June 10, an evening draped in shirtuxedos (I need one), ghetto prom dress discards (weirdly hot), and plenty of hipster tude. After the choosing of the formal's king and queen — I have no idea who they were, but I'll just assume for our purposes that they're regular attendees and close friends of the organizers — everyone circled to Boyz II Men's "How Do I Say Goodbye to Yesterday," followed by a few just-slightly-less-ironic tokens squeezed into the happy, peppy mélange of '80s club rockers. Sound annoying? Well, parts of it were definitely on the cooler-than-thou, cliquey side, but all in all, fools were falling in love and having a grand ole time. Me? I left half a Red Stripe sitting on the bar as I took my lonesome leave. I was hardly saddened, though. I used to have it in for birthday celebrations of any sort, but I now say congrats to both parties. It's good that some things stay constant.

Silencefiction's current top five

- John Tejada, "Paranoia" (Palette)
- Farley Jackmaster Funk, "The Acid Life" (Parisonic Square Roots)
- Les Visiteurs vs. Snoop Dogg, "Snoop's Acid Drop" (bootleg)
- Wighnomy Brothers, "Pele Bloss" (Freude Am Tanzen)
- Sandra, "Around My Heart (Razormaid!)" (Virgin) ❖

Club ID *takes place alternate Fridays, 10 p.m., Rickshaw Stop, 155 Fell, SF. $7. (415) 861-2011.*

Fallout *takes place third Saturdays, 9 p.m., Rickshaw Stop, 155 Fell, SF. $6. (415) 861-2011.*

Kontrol *takes place third Saturdays, Rx Gallery, 132 Eddy, SF. Call for price and time. (415) 474-7973.*

Jack *takes place third Sundays, Underground SF, 424 Haight, SF. $5. Call for time. (415) 864-7386.*

E-mail Ken Taylor at synthetic@sfbg.com.

From page 55

saturday 2

Rock/blues/hip-hop

All Ages *Ireland's 32. 9pm.*
Daniel Castro *Grant and Green. 1371 Grant; 693-9565. 9pm, free.*
Digital Underground, Shotgun Wedding Quintet *Red Devil Lounge. 9pm, $20*
Front Porch, Shanty Town *Tongue and Groove. 9pm, $7.*
Hawke *Rickshaw Stop. 9pm, $5.*
Johnny Sketch, Dirty Notes *Elbo Room. 10pm, $10.*
Lushus Funkshun *Johnny Foley's. 9pm.*
Mass, Impaled, Fall of the Bastards *El Rio. 9pm, $7.*
Moggs, Thee More Shallows, Seventeen Evergreen *Edinburgh Castle Pub. 9pm.*
Orixa, Los Abandoned, Los Barbanks *Cafe du Nord. 9:30pm, $10.*
Plus Ones, Elephone, Lugosi *Bottom of the Hill. 9:30pm, $7.*
Rogue Wave, Helio Sequence *Independent. 9pm, $14.*
Scout Niblett, Afrirampo, No Doctors, Rubber () Cement *12 Galaxies. 9pm, $8.* See 8 Days a Week, page 50.
Soviettes, Grabass Charlestons, Cavebitches *Hemlock Tavern. 9:30pm, $7.*
Sweet Baby J'ai *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Velvetron, Capital, Shellshocked, Rion Rinker *Hotel Utah Saloon. 9pm, $7.*

Bay Area

'Bone Bash VI' *Shoreline Amphitheatre, 1 Amphitheatre Parkway; (510) 444-TIXS. 5pm, $24-59.50.* With Judas Priest, Queensryche, Cardboard Vampyres, and others.
Billy C. Farlow, Rich Kirch *Ivy Room. 10pm.*
Iron Lung, Ohuzaru, Threatener, Machine Gun Romantics, Lords of Light, Eskapo *924 Gilman. 8pm, $7.*
Luce, Acoustic Son *Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.*
Old Haunts, Crime and Punishment *Stork Club. 9pm.*
Scotty Rock and Roll *Beckett's. 9:30pm.*
'Vans Warped Tour' *Pier 30 and 32; (510) 444-TIXS. 11am, $29.50.*

Jazz/new music

Don Alberts *Washington Square Bar and Grill. 7pm.*
Bill 'Doc' Webster Band *Les Joulins Jazz Bistro. 8pm.*
Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
Dirty Little Secret *Plush Room. 11pm.*
'Fillmore Jazz Festival' *Fillmore between Jackson and Eddy; 1-800-731-0003, www.fillmorejazzfestival.com. 10am-6pm, free.* California Street stage: Danny Grewen, Natasha Miller, Dave Ellis, and Skerik's Syncopated Taint Septet. Sutter Street stage: Michael Kollwitz, Jules Broussard, Swing Fever, and Kim Nalley. Ellis Street stage: Jay'e and Friends, Bay Area Ladies of the Blues, Babtunde Lea Jazz Quintet, and Tito y Su Son de Cuba. Also Sun/3. See 8 Days a Week, page 50.
'Ives and Our America' *Community Music Center, 544 Capp; 647-6015. 8pm, $6-10.*
Veronica Klaus *Michael's Octavia Lounge, 1772 Market; 863-3690. 10:30pm, $8.*
Live jazz *Caffe d'Melanio, 1314 Ocean; 333-3665. 7pm.*
Samsara *Red Poppy Art House, 2698 Folsom; 826-2402. 9pm, $5-10.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
Diane Witherspoon *Jazz at Pearl's. 9 and 11pm, $20.*

Bay Area

Juliet Green *Jazzschool. 8pm, $10.*
Ricardo Lemvo and Makina Loca *Yoshi's. 8 and 10pm, $20.*
Matt Renzi Quartet *Downtown. 9pm.*

Folk/world/country

Open mic *Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.*
Quarteto Dos Alas *Noe Valley Ministry. 8:15pm, $20.*

Continued on page 58

East Bay entertainment

up & coming:

Cuarteto Dos Alas
John Santos, Elio Villafranca, Orestes Vilato, John Benitez

Tuesday, July 5 8:00pm Show $16
10:00pm Show $10

Cuarteto Dos Alas is an exciting brand new group made up of four highly acclaimed and accomplished musicians/teachers from Cuba and Puerto Rico. The musical repertoire is heavily steeped in the classic Afro Caribbean traditions of Cuba and Puerto Rico through a contemporary jazz perspective. Cuban pianist Elio Villafranca, and Puerto Rican bassist John Benitez currently reside in New York City, while percussionists Orestes Vilató from Camagüey, Cuba, and John Santos who is of Puerto Rican/Cape Verdean descent, are long time San Francisco Bay Area residents.The name Dos Alas comes from a famous poem by Puerto Rican poet Lola Rodriguez de Tio, "Cuba y Puerto Rico son de un pájaro las dos alas." - "Cuba and Puerto Rico are two wings of the same bird."

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SAT 7/2 SAP DOWNSHIFT NUMIC ROTT AROARAH
COMING SOON
7/7 COSTELLO & FRIENDS
7/8 THE GATOR ALLEY BAND
7/9 LOMMORI'S BIRTHDAY BASH
7/30 BERLIN

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6.29 W CANDELA LIVE SALSA
7.01 F SFUNK GROOVE. FUNK
7.02 S "BRAZIU" W/ TAMBORES DO BRAZIL LIVE BRAZILIAN MUSIC
7.03 Su "KING OF KINGS" W/ THE QUEEN OF REGGAE DJS REGGAE, DANCEHALL, ROOTS
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CUARTETO DOS ALAS JOHN SANTOS, ELIO VILLAFRANCA ORESTES VILATO, JOHN BENITEZ
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WED 6/29 HIKER BIKER, OUIJA RADIO, OUTLINE KIT, SHANE KEATOR
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FRI 7/1 FLETCHERS, THE HUSBANDS, LOLITA
SAT 7/2 CRIME & PUNISHMENT, THE OLD HAUNTS, THE WEEGS
SUN 7/3 SPECIAL BBQ FEAT THE OKMOMIKS
TUE 7/5 TUESDAY NIGHT HAYRIDE W/ AUDREY AULD, MEZERA, ANDREW NORSWORTHY, JOE WEST HONKY, TONK ORCHESTRA
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Blakes on the Telegraph
THU 6/30 DJ with SOLARZ Spank STUDENT NIGHT PopHits Dancehall HipHop
FRI 7/1 A Savage Productions $8dr Low Fat, The Incredible Din, 13 Inches Rock show 9:30pm
SAT 7/2 A Savage Productions $10/dr Damon Moodie show 9pm
Chris Marsol, Angel of Thorns, The Pebble Theory, Company Car
Hip Hop, Rap, R&B
SUN 7/3 make your own fireworks at DJ with SOLARZ Spank $5 PopHits Dancehall HipHop
MON 7/4 Equipto and Mike Marshall K.I.M. party $15 Feat. Live performances by.. Mike Marshall - Equipto, Smoov-E - Pat Rich - Jackpot, Salaz - Dank Harvest Hip Hop Rap
Special Guest.. DJ Pause in the mix
WED 7/6 Punk & Indie $8/dr Thomas Cunningham, 5 Days Dirty - Royalty, Whole Wheat Bread - Connecticut show 9pm
3 Floors Available for Parties
2367 Telegraph Ave. Berkeley 848-0886

Ivy Room
WED 6/29 RUBIES (SIMONE FROM C.A.R. & AMY COOPER) SAM FLAX KEENER, BROWN RAINBOW (DAN JUDD OF C.A.R.)
THUR 6/30 FREE: KOOL KYLE'S WEEKLY DJ NIGHT 'SO WHAT, LET'S PARTY!'
FRI 7/1 THE SOVIETTES GRABASS CHARLESTONS (FT.), TOYS THAT KILL
SAT 7/2 BILLY C. FARLOW (COMMANDER CODY) & RICH KIRCH (JOHN LEE HOOKER)
TUE 7/5 STEVE FREUND TRIO + GUESTS
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7/9- FLUT, NED, + TBA
7/10- FREE (4-8PM) HONKY TONK HAPPY HOUR & BBQ: JIMBO TROUT & THE FISH PEOPLE
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FRI 7/8 LONDON STREET & GUITARMAGEDDON
SAT 7/9 NOBODY FROM IPANEMA
WED 7/13 2MEX / SHAPESHIFTERS
FRI 7/15 B-SIDE PLAYERS
SAT 7/16 BRUCE LEE HI-FI
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STEVE FREUND
$7.50 9PM
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LAVAY SMITH & HER RED HOT SKILLET LICKERS
$15 8:30 & 10:30PM
SATURDAY 7/02
SWEET BABY TAI
$15 8:30 & 10:30PM
SUNDAY 7/03
WENDY DEWITT & DAVE WORKMAN
$7.50 8:30 & 10:30PM
MONDAY 7/04
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TUESDAY 7/05
FAT TUESDAY BAND
W/ RANDY CRAIG ON PIANO
$7.50 8:30 & 10:30PM
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PUNK RAWK SIDEWALK SALE
6:00 PM-7:00 PM
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6:15 PM-7PM $10
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THE CROOKS
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SORE THUMBS
TOMMY GUN AND THE BULETS
LOS DRYHEAVERS
SAD BOY SINISTER
Sun 7/3 2:00 PM-3:00 PM
FLEA MARKET
8:00 PM-9:00 PM
SHOT AT CABO
Mon 7/4 $10 2PM
HICKS WITH STICKS CD RELEASE PARTY
WITH TRAIN WRECK W/TOM ARMSTRONG, KITTY ROSE, DAVE CRIMMEN, TOM HUEBNER, JENNY KERR & PHILBILLIE, MAURICE TANI, +/THE BOOTCUTS/THE CHOP TOPS PLUS CRA SHOW AND BBQ
Tue 7/5 9:00 PM-10:00 PM
JULY RESIDENCY:
JUNIOR PANTHERS
W/RAUL SANCHEZ & NATHAN MOOMAW AND SERENE LAKES
1600 17TH STREET★503-0393

musiclistings

Saturday 2

From page 56

Bay Area

Andre Thierry and Zydeco Magic *Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 8pm, $13.*

Teja Gerken *Freight and Salvage Coffee House. 8pm, $18.50.*

Samantha Raven and friends *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*

Reggae Angels *Ashkenaz. 9:30pm, $11-13.*

Sylvia Herold and Euphonia *Epic Arts Studios, 1923 Ashby; Berk; (510) 644-2204. 8:30pm, $5-10 donation.*

Tambores Bo Brazil *Shattuck Downlow. 9pm, $12.*

Ron Thompson *Down Home Music, 10341 San Pablo, El Cerrito; (510) 525-2129. 2pm, free.*

Dance clubs

Avery Island *Jack's Club, 2545 24th St; 641-5371. 10pm, free.* A dance party with DJ Jamie Jams and dollar drinks.

Baobab *10pm, $3.* African and French hip-hop with DJ Sogui and Edibe.

Beauty Bar *9pm-2am.* Dance party with DJ Gabe, MD.

Better Days *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $10.* With Franky Boissy.

Browntempo *Tunnel Top. 10pm-2am, free.* Afrodiscobeat, Latin funk, and electropicalia with Rueben, Romanowski, and friends.

Discotheque *Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free.* House and hip-hop with DJ Masao.

Rock Out *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*

Endup "Other Whirled," *6am-noon.* With DJs Tracy, Adrian, Vince, and weekly guests. "Foundation," *10pm-4am.* With DJs Miguel Migs, Jay J, and Julius Papp

The Factory *Factory 525, 525 Harrison; www.designvibe.com/sfclubs/factory8.html 9:30pm-3:30am, $5-15.* Hip-hop, house, and more.

Fly *330 Ritch. 10pm.* R&B with DJ Mind Motion.

Frisco Disco *Arrow. 10pm-2am.*

Fully Loaded *StudioZ. 9pm, free.* With Madd Squad, Poison Dart, Killa Face, Cross Fire Sound, Black Love, Vybz Supreme, and Broken Silence.

Funkside *26 Mix. 10pm-2am, $5.* Funk, soul, hip-hop, and dancehall with Toph One, Wisdom, and rotating DJs.

Funky Flashback Saturdays *Bench and Bar, 2111 Franklin; lavenderchicas@yahoo.com. 4-8pm, free.* A club for queer women featuring old-school jams.

Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.

Hush Hush Lounge "Just One Happy Hour," *7-10pm, $1.* Original breaks, soul, and jazz. "Jukebox Heroes," *10pm-2am, free.* Hip-hop, rock, pop, and soul with DJs Marco Vega, 4aM, and Julia.

Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 7-10pm.* With Eric Lacy. *10pm.* With various local and international DJs.

Live swing concert and party *Metronome Dance Center. 7:30pm, $16.* Swing concert, beginning lessons, and a party.

Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Hip-hop, old-school, and funk with DJ Mizzo.

Mile High Club *EZ5, 682 Commercial; 362-9321. 10pm-2am, free.* Jet-set lounge sounds with Fletcher and Joel.

Misturada *Make-Out Room. 10pm-2am, $5.* Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.

Nickie's BBQ *9pm.*

Platinum *Glas Kat. 9:30pm-3:30am.* A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.

Pop *Rx Gallery, 132 Eddy; 474-7973, www.rx-gallery.com. 10pm, $10.* With Broker/Dealer and Ryan Elliot. See 8 Days a Week, page 50.

Qoöl Saturdays *111 Minna Gallery. 9m-2am, $5.*

El Rincon *2700 16th St; 437-9240. 10pm-2am.* Salsa, timba, reggaeton, merengue, and more with DJ Walt Digz.

musiclistings

Rocket *Cat Club. 9pm-3am.* Rock, indie, punk, and more with Omar, SA4, Otterpop, and rotating DJs.
Salsa at the Met *Metronome Dance Center. 8pm, $10.* Salsa dance party.
Salted Saturdays *Mighty. 10pm-5am, $10.* With Miguel Migs, Julius Papp, and Chadwick.
Session *Amnesia. 9pm.* Reggae and dancehall.
Sexy *Underground SF. 9pm.* A boy bar with DJs Matt Valenz and guests.
Siren *Madrone Lounge. 9pm, $4* With DJ Ted Shred.
Spin *Kelly's Mission Rock. 9pm-2am.* With DJs and performances.
Spin This! *Rawhide. 9pm-2am, $3-5.* Dark electronic music with DJs Alaric, Fanboy, Jawa, Phreaki Boi, RMS, Wolf, and guests.
Star Spangled Cadaver *540 Club, 540 Clement; www.540-club.com. 10pm-2am, free.* Heavy metal night with DJ Metal Mark.
Suede *383 Bay; 399-9555. 9pm-2am, $10-15.* House and hip-hop.
Sugar *The Stud. 9pm.* House with Ellen Ferrato and Leonard.
Suite One8One *9pm-4am, $20.* With DJs.
Velvet Lounge *9pm, $10.* '70s, '80s, modern rock, and funk with DJ Bumper.

Bay Area

On the Down Low *Kingman's Lucky Lounge. 8pm-2am, free.* With Matt G. and DJ Pone.
On the One *Golden Bull. 10pm-2am, free.* With DJs Sam Supa, VNA, and guests.
Joynt *2232 MLK Jr Way, Oakl; www.butterfly-productions.net. 9pm.* A dance party for women.
Smoove *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am.* Future funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jamo, and rotating DJs.
White Horse Bar *8pm.* With DJ PJ.

sunday 3

Rock/blues/hip-hop

Beatropolis *Boom Boom Room. 9:30pm, free.*
Wendy DeWitt and Dave Workman *Biscuits and Blues. 8:30pm, $7.50.*
Diamond Nights, Midnight Serenade, Hijack the Disco *Cafe du Nord. 9pm, $8.*
Lion Fever, Bellmer Dolls *Hemlock Tavern. 9:30pm, $6.*
Merfolk *Ireland's 32. 9pm.*
100 Suns, Diptheria, Hollowhed *StudioZ. 9pm, $3.*
Skitzo, Poverty, Fluff Grrl, Singularity, Everyday Freak *Cherry Bar and Lounge. 6pm, $5.*

Bay Area

Bing and the Bingtones, Ray Cepeda with Lydia Pense *Little Fox, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, $18.*

Jazz/new music

Bill 'Doc' Webster Band *Les Joulins. 8pm.*
Don Pender Quartet *Old First Church. 5pm, free.*
Sharman Duran *Washington Square Bar and Grill. 7pm.*
'Fillmore Jazz Festival' *Fillmore between Jackson and Eddy; 1-800-731-0003, www.fillmorejazzfestival.com. 10am-6pm, free.* California Street stage: Palindrome, Art Khu Trio, Kurt Ribak Trio, and Realistic Orchestra. Sutter Street stage: Bill Norwood and Jance Maxie-Reed Duo, Fil Lorenz and the Big Soul-tet, Stompy Jones, and Dr. Lonnie Smith. Ellis Street stage: Bobbie Webb Smooth Blues Band, Fillmore Jazz Preservation Big Band, Braxton Brothers, and Mestizo. See 8 Days a Week, page 50.
Victoria Hughes *Top of the Mark. 10am-2pm.*
Rob Modica and friends *Simple Pleasures Cafe. 8pm.*
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston *Michael's Octavia Lounge, 1772 Market; 863-3690. 5pm.*
Sam Grob-Heintz Trio *Johnny Foley's. 9pm.*
Soul Jazz Collective *Canvas Cafe. 8pm, $3.*

Bay Area

Jim Grantham Jazz Quartet *Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 3-6pm.*

Continued on page 60

SYNTHETIC PLEASURES
Ken Taylor examines the underground gallery shows, club floors & media whores.
Every other week in the essential guide to urban culture.
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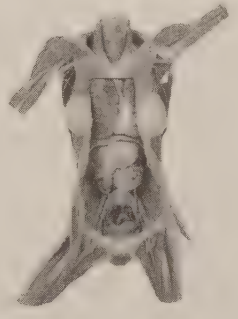
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music listings

Sunday 3

From page 59

Ricardo Lemvo and Makina Loca *Yoshi's. 2 and 8pm, $5-20.*
'Vince Wallace Curbop' *Coffee Shop SR-71, 377 17th St, Oakl; (510) 502-1485. 1-4pm, free.*

Folk/world/country

'Breakfast with Enzo' *Progressive Grounds Cafe, 400 Cortland; 282-6233. 10am, free.*
Fo Go Na Ropa, Sukay *Peña Pachamama. 10pm, $10.*
Julio Bravo y Su Orquesta Salsabor *El Rio. 3pm, $8.*

Bay Area

Edessa *Ashkenaz. 8:30pm, $12.*
'Starry Irish Music Session' *Starry Plough. 8pm.* With Shay Black.
'Zydeco Bandstand' *Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 4:30pm, $15.* With Chris Ardoin and NuStep.

Dance clubs

Bionic *Pink, 2925 16th St; www.pinksf.com. 10pm-2am, $5.* With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch *Levende Lounge, 1710 Mission; 864-5585, www.levendesf.com. 11am-5pm.* With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Boys of L8 *Laszlo. 9pm-2am.* With Uphonic and Paul the FanMan.
Club Havana *Jelly's. 4pm, $15.* With Mazacote, Tito Garcia y Su Orquestra, and DJ Luis Medina.
Detroit *Skylark. 9pm-2am, free.* Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettotech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission *Elbo Room. 9pm-2am, $8.* With DJ Sep and Warsaw Poland Brothers versus Stucky. See 8 Days a Week, page 50.
Endup "T-Dance," *6am-8pm.* With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion," *8pm-4am, $12.* House music with DJ Ruben Mancias and guests.
Gay and Lesbian Sundays *Gallery Lounge, 510 Brannan; 227-0449. 2pm.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
Kodo *Wish, 1539 Folsom; 278-9474. 6pm-2am, free.* Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Hip-hop, old-school, and funk with DJ Mizzo.
Love So' Sessions *Element Lounge, 1028 Geary; 440-1125. 9pm, $5-10.* With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Love Won Another *Rickshaw Stop. 9pm, $10.* With Gavin Hardkiss, Solar, Charlotte the Baroness, Adam Warped, and Laron.
Magnet Lounge *1402 Grant; 271-5760. 7pm.* With rotating DJs.
Mundo *Lingba Lounge. 7pm-2am, free.* Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light *Beauty Bar. 10pm-2am, free.* With Rob Highlife, EmDee, and SteveMac.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
SalsaCrazy Sunday *Metronome Dance Center. 6:30-11pm, $15.* Salsa dance social and dance lessons.
Salsa Sundays *El Rio. 3-8pm, $8.* Salsa dances classes and live music.
Shack Up! *Arrow. 10pm-2am, free.* Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Smile *Hush Hush Lounge. 9pm-2am, $5.* Live bands and DJ Neil.
Spundae *1015 Folsom. 9pm-6am, $5.* With rotating DJs and special guests.
Tea Dance *Eight. 3pm-midnight.* A daytime dance party.
Tropical Sundays *Metronome Dance Center. 6:30pm, $4-8.* Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.

musiclistings

Bay Area

Kandy *Bench and Bar, 2111 Franklin, Oakl; (510) 792-3466. 9pm, $10.* A dance party for women featuring hip-hop, funk, old-school, salsa, and merengue with DJs Luna and Chili D.
Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 9pm.* With Jamin.
King of Kings *Shattuck Downlow. 8pm-2am, $5.* Reggae dance night with DJ Smoky and guests.
Sunshine's Soul Sundays *Lucre Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free.* Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar *8pm.* DJ night.

monday 4

Rock/blues/hip-hop

'Local Spotlight' *Plush Room. 8pm, free.*
Zanne and Pete Duggan *Ireland's 32. 9pm.*

Jazz/new music

Bishop Norman Williams Quintet *Les Joulins Jazz Bistro. 8pm.*
Eaton-Barics Quintet *Bruno's. 9:30pm, $6.*
Eric Shifrin *Washington Square Bar and Grill. 7pm.*

Bay Area

Mal Sharpe's Big Money in Jazz Band, Miss Faye Carol *Yoshi's. 8 and 10pm, $5.*

Folk/world/country

I Don't Like Mondays *Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free.* Open mic and acoustic music showcase with Alabaster Adams.

Bay Area

Traditional Irish music session *Starry Plough. 9pm, free.*

Dance clubs

Club Dread *StudioZ. 10pm-3am, $5, women free before 11:30pm.* Reggae and dancehall.
Club Fresh *The Cafe, 2367 Market; 861-3846. 8pm-2am, $2.* Gay and lesbian hip-hop club.
Club Neon *Make-Out Room. 10pm.* Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.
Death Guild *Glas Kat. 9:30pm, $5.*
Falling Down Mondays *Milk. 9pm, $3-5.* Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hoff, Toph One, and 4aM.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse *Beauty Bar. 10pm-2am, free.* With Pandora and DJ Arusha.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Lingba Lounge *8pm-midnight, free.* Downtempo lounge beats with Bee Dub, Efrem, and Devlin.
94117 *Madrone Lounge. 6pm-midnight, free.* Local art, music, and more.
Ready Steady Go! *Arrow. 10pm-2am, free.* Indie rock and Britpop with DJs Christina and Jakedraphonic.
Redwood Room *8pm-midnight.* Jazz with Consuelo Kevin.
Rock Out *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Sex, Sexx, and More Sexxx *Delirium. 10pm-2am, free.* Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Shellac Shack *Tony Nik's, 1534 Stockton; 693-0990. 8pm, free.* Blues, jazz, R&B, and early rock.
Solid Lounge *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.
Soul House *Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, $5, free before 11pm.* House music with DJs Tune, Abdul, and Mike Anon.
Tunnel Top *10pm-2am.* Jazz with DJ David Boyce.
Vroom *El Rio. 8pm-midnight, $2.* Punk, funk, and soul.

Continued on page 63

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TUES. 7/5: (DirtySouthBlues) $4
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live

Hyim and the Fat Foakland Orchestra

Elbo Room, June 3

Hyim makes no bones about it: He makes party music and he was at the Elbo Room to service the crowd as he celebrated his new, self-produced and -released record *Hyim and the Fat Foakland Orchestra*. It's an album chock-full of diverse musical styles ranging from Latin to hip-hop, reggae to funk, amid horns, strings, Afro-Cuban percussion, and human beat-box sounds. And that's what the Bay Area native played during two eclectic sets on a stage jam-packed with the Fat Foakland Orchestra's instruments.

The main show began when a stylishly accoutred Hyim, resembling an upscale young man in the Marina out for a night of clubbing in a jacket, dress shirt, and hat, sashayed onto the stage over booty-backing polyrhythms played by two percussionists, a drummer, bassist, and tenor saxophonist on shaker. "Whenever I say, 'Pab,' you say, 'Lo,'" Hyim yelled into his mic in reference to percussionist Pablo Soto.

The crowd followed his directions, trading off with him — all slowly building in intensity until the room filled with shouts of fervor. Then he launched into "Speaking in Tongues," a soulful come-hither song off the new record, featuring jazzy keys and a sweet melody. Jesse Levitt played a gloriously raspy tenor saxophone solo while Hyim comped underneath on his keyboard.

Down in the crowd, a middle-aged white man in a wrinkled shirt bobbed his head to the beat like a duck preparing for flight, moving his body along as if he'd just learned to use his limbs. He got up on his tiptoes, flapped his arms, and pumped his legs before disappearing into the rest of the audience.

Alto saxophonist Marcus Stevens, trombonist Charlie Wilson, and trumpeter Marina Garza climbed onto the stage shortly thereafter. Hyim talked about sex and the plethora of condoms he had to give away during the musical downtime. One of the rubbers flew into the audience and hit a girl on the arm as the complete Fat Foakland Orchestra launched into the next tune, "Let Me Go." The blaring horn section upped the fun quotient, but Garza's solo and fills, replete with Dizzy Gillespie upper-register runs and Freddie Hubbard–inspired intervallic trills, were out of tune.

Nonetheless, the band impressed with its ability to make the crowd shake it like a Polaroid picture the whole night. Hippies, twentysomething tweakers, middle-aged ladies — all of them succumbed to the groove established by drummer Michael Faiella and the effortlessly funky bass of Mark Calderon, who has played with the Meters' Leo Nocentelli. Ajayi Jackson gave a strong performance, pounding out Afro-Cuban beats in compound time on percussion and playing some down-and-dirty blues on the keyboard. And with guest raps from O-Maya MC Rico Pabon and ((SAOCO))'s Dos-4 and Manu Negra, the whole night felt like one packed, sweaty dance party as Hyim slowly disrobed till he was performing with his chest bared.

Opener JP Cutler struck a more somber note with his folk songs. He whispered his vocals over droning tunes that moved between spare contemplation and heavy metal saturation via an idiosyncratic fingerpicking guitar style reminiscent of NPR darling Kaki King. Cutler sounded great, but his music stuck out next to Hyim's funky set. It looked like an indie rock show, with the floor in front of the stage devoid of life and the edges of the room crowded with onlookers struck with ennui yet mindful of the music. Motion Potion, however, enlivened the downtime between sets by spinning jazz break beats, Afro-Cuban grooves, and classic rock songs transformed into dance-floor tracks.

But the life of the party was Hyim. Whenever he got onstage, throngs of listeners materialized. Once he started singing, they all started dancing — no matter their age, race, gender, or ability. They swayed and shook, enraptured, until he stopped. Then they disappeared into the wee hours of the morning with hands and pockets possibly filled with free condoms. *Hyim plays with the JP Cutler Band Thurs/30–Sun/3, High Sierra Music Festival, Quincy. www.hsmusic.net. He also performs at a Clean Fuel Caravan Coalition benefit, July 23, Independent, SF. www.ticketweb.com.* (Alex K. Fong)

GUARDIAN PHOTO BY MIRISSA NEFF

Here for the party: Hyim, center, with bandmates Mark Calderon, left, and Ajayi Jackson, funks it out at the Elbo Room.

Monday 4

From page 61

Bay Area

Kingman's Lucky Lounge *9pm-2am.* With DJ Michael.
Not Your Daddy's Cadillac *Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free.* With DJ Kitty, Prozack Turner, and friends.
Think Tank *Shattuck Downlow. 9:30pm-2am, free.* Funk, soul, rock, downtempo, and breaks.

tuesday 5

Rock/blues/hip-hop

Fat Tuesday Band *Biscuits and Blues. 8:30pm, $7.50.*
Lamps, Battleship *Hemlock Tavern. 9:30pm, $6.*
Last of the Blacksmiths, Dame Satan, Chapin Sisters, Matt Bauer *Cafe du Nord. 9pm, $7.*
Lawrence Arms, A Wilhelm Scream, Smoke or Fire, Enemy You *Bottom of the Hill. 8pm, $8.* See 8 Days a Week, page 50.
Morning Electric, Greening, DJ Steena Lynn *StudioZ. 8pm, $2.*
Alex Walshe *Ireland's 32. 9pm.*

Bay Area

Steve Freund Trio *Ivy Room. 9:30pm.*

Jazz/new music

Beach Nut Jam *Beach Chalet. 6:30pm.*
Cecil Wells Quintet *Les Joulins Jazz Bistro. 8pm.*
Fil Lorenz Soul-tet *Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.*
Chris Huson *Washington Square Bar and Grill. 7pm.*
Ricardo Scales *Top of the Mark. 7pm, $5.*
Stompy Jones *Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, $12.*

Bay Area

Cuarteto Dos Alas *Yoshi's. 8 and 10pm, $10-16.*
'Jazzschool Tuesdays' *Jupiter. 8pm, free*
Gini Wilson *Downtown. 8pm.*

Folk/world/country

Acoustic open mic *Axum East, 1233 Polk; 474-7743. 7-10pm*
'Rockin' Java Open Mic for Musicians' *Rockin Java, 1821 Haight; 831-8842. 7:30-9:30pm*
Sabrocito *Boeddeker Park, Jones and Eddy; 362-2500. Noon, free*

Bay Area

Starry Plough Open Mic *Starry Plough 7:30pm, free.*
Tom Rigney and Flambeau *Ashkenaz 8:30pm, $9*
'Tuesday Night Hayride' *Stork Club. 9:30pm, $5.* With Audrey Auld Mezera.

Dance clubs

Ace of Clubs *Cherry Bar and Lounge. 9pm, $5.* Punk, rock, glam, and metal with DJs and bands.
Argentine Tango Practica *Metronome Dance Center. 9pm-midnight, $5.*
Asia/Africa/Arabia *Nickie's BBQ. 9pm-2am.* DJ Cheb I Sabbah spins a blend of international music.
Ay Karamba Salsa *Glas Kat. 7:45pm-2am.* Salsa bands, Latin DJs, and dancing.
Broke as Fuck *Element Lounge, 1028 Geary; 571-1362. 10pm-2am, $3.* Hip-hop, dancehall, funk, and soul with DJs 4aM, Havoc, Ivry, and Centipede.
Bump! *Delirium. 10pm-2am, free.* Rock 'n' roll, punk, '80s, and indie with DJ Alabaster Adams.
Casanova Bar *9pm-1:30am, free.* Old-school punk rock and more with DJs What's His Fuck.
Coco Rico *Tunnel Top. 10pm-2am, free.* Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house.
DIY Karaoke *Annie's-Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*

Continued on page 64

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Fri 7/8 6pm DUNGEN (AFTERNOON SHOW ADDED)
Fri 7/8 10pm DUNGEN
Sat 7/9 GRAVY TRAIN!!!!
Sun 7/10 BBQ : ACTION ACTION
Mon 7/11 THE HOLY KISS
Tue 7/12 THE PARTISANS
Wed 7/13 TRACY + THE PLASTICS
Thu 7/14 THROW RAG
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fourth of julylistings

Tuesday 5

From page 63

Elevator in the Brain Hotel *Sublounge. 9pm-2am, free.* Indie pop and rock with DJ Doublekick and guests.
Exist *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Hip-hop, lounge, downtempo, and more.
Feel Good *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free.* R&B and soul with Mai-Lei and Sake1.
Hail and Ride *222 Club, 222 Hyde; 681-6911. 8pm, free.* Audio mutilation, beats, machines, and broken disco with Circuit73, 370, Yoko Solo, and guests Lymbyc Systym and DJ Tram.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Hugger Mugger *Lit. 9pm, free.* With Forest Green, Andy W, and Clarity.
Hush Hush Lounge *7-9:30pm, free.* Happy hour. "Dust til Dawn," *9:30pm-2am, $3.* With DJ Centipede and guests.
Industrial Strength *Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free.* Hip-hop.
Lo-blo *Arrow. 10pm-2am, free.* Rock, pop, hip-hop, and more with Fletcher and guests.
Mayonnaise *Skylark. 10pm-2am, free.* House with Chonky T. Janikowski, J-Fi, Melyss, Tonic, and special guests.
Mockingbird *Beauty Bar. 10pm-2am, free.* '80s and '90s rock, punk, new wave, post pop, and more.
Rub a Dub Tuesdays *Voda, 56 Belden; 677-9242. 9pm-2am, free.* With Mr. E, Wisdom, and guest Marcella.
Shutter *330 Ritch. 10pm.* Goth, post-punk, and more; with a live set by Lion Fever.
Spread Love *Madrone Lounge. 9pm-2am, $2.* Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.
Suicide Tuesdays *Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, $3.* A club for queerdos and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With David Harness.
Taco Tuesdays *Luna Lounge, 1192 Folsom; 626-6043. 6-10pm.* House music with M3, Anthony Garlic, and Chulada.
Tightwad Tuesdays *26 Mix. 9pm, $3.* Hip-hop, R&B, and club classics with Mark Spitz and special guests.
Toke Tuesdays *Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free.* With Dawn of Sound.
TrannyShack *The Stud. 10pm-3am.* A drag show with hostess Heklina.
Tsunami Tuesdays *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* Old-school and funk with DJ Rickochet.
Versus Tuesdays *Hush Hush Lounge. 9pm-2am, free.* With Centipede, 4aM, Satva, Swayzee, Toph, and Vin Sol.

Bay Area

Jazzmine *Kingman's Lucky Lounge. 9pm, free.* Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday *Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am.* Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

fourth of july

All events take place July 4 unless otherwise indicated.

San Francisco

'Doing Good' *Dolores Park, Dolores between 18th and 20th Sts; 285-1717, www.sfmt.org. Sat/2-Mon/4, 1:30 pm, free. Show continues in Bay Area through Oct.* The San Francisco Mime Troupe opens its 2005 season with a historical political satire based on John Perkins's *Confessions of an Economic Hitman.* The play features live music, hilarious comedy, and provocative dialogue, all while chronicling the post-WWII US campaign for free-market economic development in the third world.
Fillmore Jazz Festival *Fillmore between Jackson and Eddy; 1-800-731-0003, www.fillmorejazzfestival.com. Sat/2-Sun/3, 10am-6pm, free.* See 8 Days a Week, page 50.
Fourth of July BBQ *Parkside, 1600 17th St; 503-3093. 1-6pm, $10.* This Independence Day party features Hicks with Sticks performing tracks off their new album, and the Bellyscrapers hosting a display of hot rod cars and art.
Golden Gate Park Band *Strybing Arboretum and Botanical Gardens, Golden Gate Park, Ninth Ave and Lincoln; 831-5500, www.goldengateparkband.org. 1pm, free.* Join the Golden Gate Park Band to celebrate the country's birthday.
'Ives and Our America' *Community Music Center, 544 Capp; 647-6015. Sat/2, 8pm, $6-10.* Experimental musicians — including Jorge Boehringer, Kyle Bruckmann, Phil Gelb, Phillip Greenlief, Dan Plonsey, Karen Stackpole, and Theresa Wong — perform music by and inspired by Charles Ives.
'Kayak to Independence Day Fireworks' *City Kayak, Pier 39, Slip A21; 357-1010, www.citykayak.com. 6-10pm, $80 (Reservations required).* Take a moonlit cruise on the bay and take in the fireworks while floating along the water in your very own kayak. Pizza dinner and champagne included.
Pier 39's Fourth of July festival *Pier 39, Embarcadero and Beach; 705-5500, www.pier39.com 1:30pm-9:15pm, free.* This year's entertainment includes Double Funk Crunch and Tainted Love, followed by a spectacular fireworks show.
'Salute to the Military Day' *SBC Park, 24 Willie Mays Plaza; 972-2298, www. sanfrancisco.giants.mlb.com. 1:05pm, $22-38.* The San Francisco Giants and uniformed members of the military hold a special day of festivities in honor of America's independence.
San Francisco Symphony *Sigmund Stern Grove, 19th Ave at Sloat; 252-6252, www.sterngrove.org. Sun/3, 2pm, free.* Bring a blanket and picnic lunch to enjoy program highlights: Shostakovich's *Festive Overture* and Saint-Saëns's *Piano Concerto No. 2* with pianist Adam Neiman; Edwin Outwater conducts.
'Star Spangled Cadaver!' *540 Club, 540 Clement; www.540-club.com. Sat/2, 10pm-2am, free.* Relapse Records and Metal Maniacs present this heavy metal night featuring drink specials, a light show, fog machines, and DJ Metal Mark spinning badass metal tunes.
'We Are Family Picnic' *Yerba Buena Gardens, Rooftop Gardens, Howard at Fourth St; 543-1718, www.ybgf.org. 11am-4pm, free.* Lesbian, gay, bisexual, and transgender couples, families, and friends gather for this unique annual event filled with wild performers, wacky prizes, and tons of fun for everyone. The Foghorns, Dixieland Dykes+3, Jackie Jones and Her Tap Dancing Cat, and Derique the Electric Clown perform. See 8 Days a Week, page 50.

Bay Area

'AK Press Fuck the 4th Sale' *AK Press Warehouse, 674A 23rd St., Oakl; (510) 208-1700, www.akpress.org. Fri/1, 4-10pm, free.* Dissidents dissatisfied with the course of the country can shop away their miseries with at least a 25 percent markdown on all merchandise, including anarchist books, videos, music, magazines, pamphlets, and accessories.
'California Dreaming: A Summer Celebration and Salute to California' *Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mtn View; (415) 421-TIXS. 8pm, $15.50-28.50.* Radio Disney and KGO-AM present the San Francisco Symphony's annual July Fourth celebration, featuring special guest conductor Edwin Outwater.
'East Bay Grease' *People's Park, Telegraph at Dwight, Berk; (510) 693-2653, www.otisgoodnight.com. Sat/2, noon-5 p.m., free.* Join East Bay rock, funk, and hip-hop band Otis Goodnight for an afternoon concert benefiting the Berkeley High School music program.
Fourth of July at the Berkeley Marina *Berkeley Marina (south shore at bottom of University Ave), Berk; (510) 548-5335, www.ci.berkeley.ca.us. Noon-9:30pm, free.* Berkeley's annual Independence Day celebration includes international food, live music by Pat Ryan's Celtic Junket,

Continued on page 66

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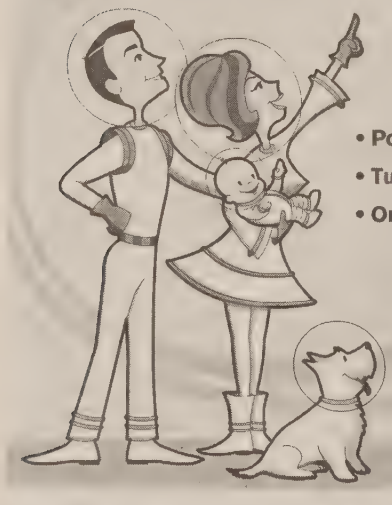

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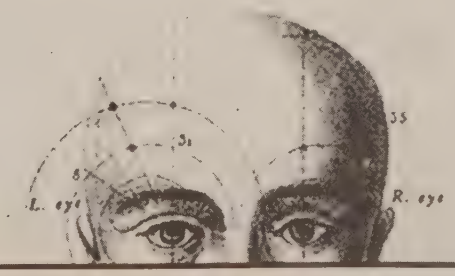

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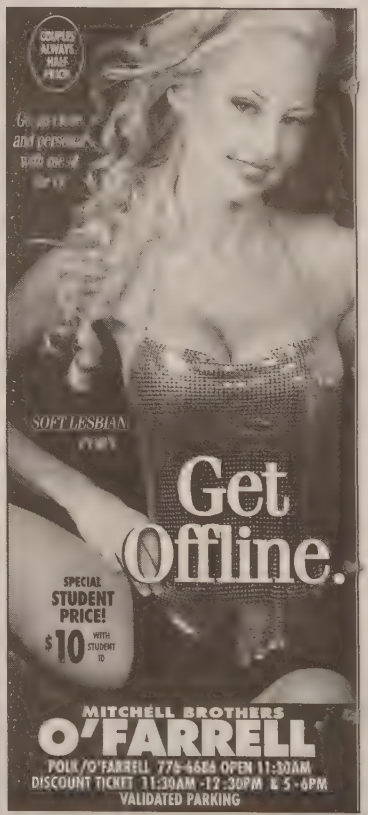


Fourth of July

From page 64

dancing, and special attractions for the kids. The exciting fireworks display launches over the Marina at 9:30pm.

Fourth of July celebration *Jack London Square, Embarcadero at Broadway, Oakl; 1-866-295-9853, www.jacklondonsquare.com. 1-9:30pm, free.* Oakland's biggest celebration features live music, international food, arts and crafts, fun for kids, and more. To top it off, the evening explodes with a spectacular fireworks show.

Fourth of July festival and parade *Todos Santos Plaza, Willow Pass at Grant, Concord; (925) 229-2710, www.communityconcerts.com. 8am-2:30pm, free.* Kick off the Fourth with a pancake breakfast; live boogie, blues, and jazz performances; a parade; and plenty more food and fun for all. The festivities are followed by a fireworks show beginning at 7pm at the Concord Boulevard Neighborhood Park.

Fourth of July town picnic *470 Capistrano Rd, Princeton-by-the-Sea; (650) 563-9209, (650) 726-7403. 2pm, free.* The American Legion Coastside Post 474 presents this patriotic afternoon event featuring a marching band, a barbecue, children's activities, and more. Bring your own chairs and blankets.

'Guitars and Sax' *Ritz-Carlton, 1 Miramontes Point Road, Half Moon Bay; 1-877-468-5299, www.concertsonthecoast.com. 4pm, $85.* Smooth jazz musicians Waymon Tisdale, Mindi Abair, Warren Hill, and Jeff Golub perform a concert focusing on the guitar and saxophone in scenic Half Moon Bay.

'Independence Day on the Green' *Sonoma State University Festival Lawn, 1801 E Cotati, Rohnert Park; 1-877-778-3378, www.sonoma.edu/greenmusicfestival. 4-10pm, $10-55.* Guest conductor Jeff Tyzik leads the Santa Rosa Symphony through Independence Day favorites including works by march master John Sousa and Aaron Copland.

'Last Originals Car Show' *Sea Bowl, 4625 Highway 1, Pacifica; (650) 271-1784, lastoriginals.20megsfree.com. Sun/3, 10am–4pm, free ($10 to display a vehicle).* The Last Originals Car Club celebrates Independence Day with a hearty helping of food, cars, and music.

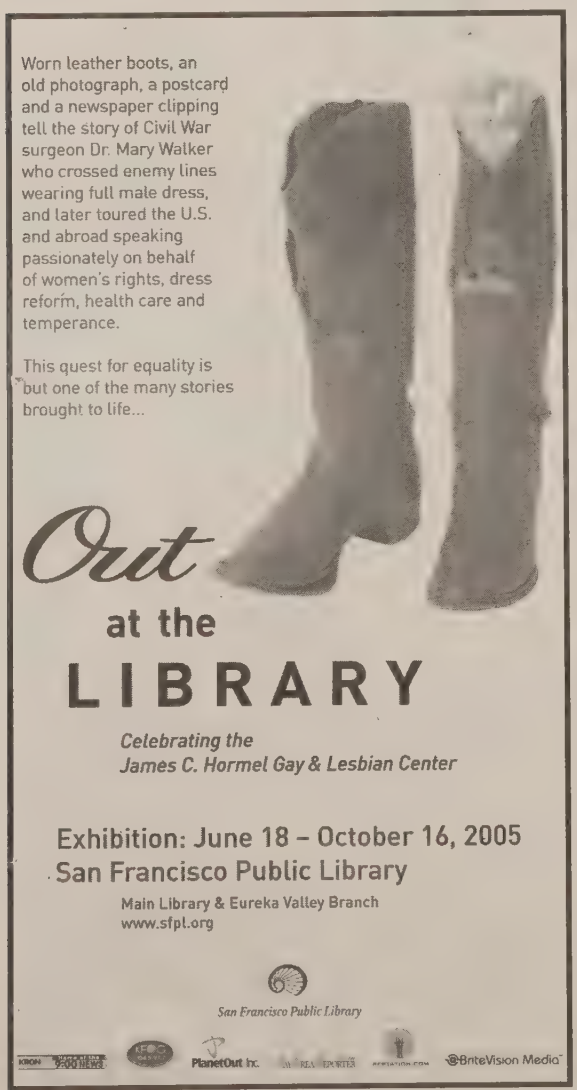
Point Arena's Independence Weekend celebration *Arena Cove, Point Arena; (707) 882-2122. 4pm, free, but donations accepted.* This street fair features food, arts and crafts booths, children's activities, and a fireworks show.

'Pre-4th of July Red-White-Blue Celebration' *San Ramon Marriott Hotel, 2600 Bishop Dr, San Ramon; (916) 937-4744, www.pguild.com. Fri/1, 8pm-midnight, $25.* Looking for a sweetheart with whom to celebrate the Fourth of July long weekend? Well, you're in luck — you can meet 400 singles at this dance party.

***USS Hornet* Fourth of July party** *USS Hornet, 707 W Hornet, Pier 3, Alameda; (510) 521-8448, www.hornetevents.com. 3m-10pm, $5-15.* The legendary ship that fought in battles and recovered the first men to walk on the moon hosts a celebration featuring food, drinks, tours, pro skateboarding performances, clowns, music, and three dazzling fireworks displays.

'worldOne Festival' *Cerrito Vista Park, Moeser Lane at Pomona, El Cerrito; (510) 233-0611, www.worldoneradio.org. Sun/3, 10am-7pm, free.* The world culture celebration returns with an assortment of musical acts and food.

'Zydeco Americana' *Eagles Hall, 2305 Alameda, Alameda; (916) 962-6415. Fri/1-Sat/2, 8pm, $13-15; Sun/3, 4:30pm, $15; Mon/4, 1-4pm, free.* Experience authentic Louisiana zydeco music at these four days of dance lessons, live music, and tasty treats.



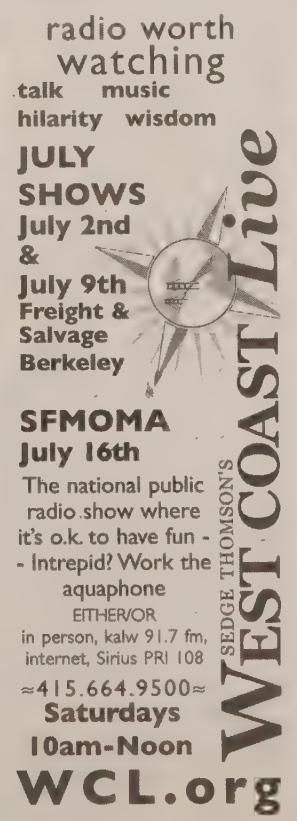
events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 29

Around town

'The Job Forum' *San Francisco Chamber of Commerce, 235 Montgomery, 12th fl; www.thejobforum.org. 6:30-8:30pm, free.* Get free job-hunting advice.



thursday 30

Around town

'The Art of Richard Tuttle' *San Francisco Museum of Modern Art, Phyllis Wattis Theater, 151 Third St; www.sfmoma.org. 7pm, $8-12.* In conjunction with an exhibition of his work, visual artist Tuttle discusses his techniques with curator Madeleine Grynsztejn.

'Strega Literary Prize' *Istituto Italiano di Cultura, 425 Washington; 788-7142, ext 18, to RSVP. 6:30pm, free.* Italian literature fans are invited to read, discuss, and vote on novels to nominate for Italy's Premio Strega literary prize.

'Tribe 25' *1015 Folsom. 1015 Folsom; 861-4689. 7:30pm-2am, $5.* Tribe.net hosts a party featuring performances by comedian Will Franken, Suhaila Dance Company (belly dance), Dhamaal Electronic Artist Collective (South Asian DJ music), and more. The Web site also presents 25 of its "cool" Bay Area members.

Benefits

Amnesty International reception for torture victims *San Francisco City Hall, 1 Dr. Carlton B. Pl; RSVP to 291-9233, ext 200, nórcal@aiusa.org. 6-8pm, $50.* Amnesty International commemorates UN Day in Support of Torture Victims with this reception featuring speeches by torture survivors Sister Dianna Ortiz, Emmy Gabriela Avil(s Bret(n, and Gloria Hollander Lyon.

***San Francisco* magazine's Best of the Bay Area party** *Concourse Exhibition Center, 635 Eighth St; www.sanfranmag.com. 6-11:30pm, $75-145.* Enjoy hors d'oeuvres, drinks, and music performances by Michael Franti, the Glide Ensemble, and others. The evening benefits the Glide Foundation.

Bay Area

Marin County Fair *10 Avenue of the Flags, San Rafael; 499-6400, www.marinfair.org. 11am-11pm, free-$12.* The Marin County Fair is a classic celebration with livestock competitions, bake-offs, rides, performances, and much more. Today, catch Huey Lewis and the News (7:30pm). Through Mon/4.

friday 1

Bay Area

'AK Press Fuck the 4th Sale' *AK Press Warehouse, 674A 23rd St, Oakl; (510) 208-1700, www.akpress.org. 4-10pm, free.* If you're feeling less than patriotic, check out the literature by like-minded folks at this book sale.

Marin County Fair *10 Avenue of the Flags, San Rafael; 499-6400, www.marinfair.org. 11am-11pm, free-$12.* See Thurs/30. Today, catch the Spinners (6pm and 8pm). Through Mon/4.

saturday 2

Around town

Birding walk *San Francisco Botanical Garden at Strybing Arboretum, Golden Gate Park, Ninth Ave at Lincoln; 661-1316, www.sfbotanicalgarden.org. 8-11am, free.* Get out there and spot the local wildlife on this guided bird-watching walk.

'Chocolate Milk' *Bindlestiff Studio, 505 Natoma; 255-0440, www.bindlestiffstudio.org. 8-10pm, $5-10.* Tongue Cut Sparrow, Dopeness Monster, Coc-a, Ciriaco Sayoc, and others show off their designs at Bindlestiff Studio's first fashion show.

Fillmore Jazz Festival *Fillmore between Jackson and Eddy; 1-800-731-0003, www.fillmorejazzfestival.com. 10am-6pm, free.* See 8 Days a Week, page 50. Through Sun/3.

Benefits

'Modern Love!' *El Rio, 3158 Mission; www.mtbs.com. 3-8pm, $7-10 sliding scale. Bay Guardian* contributor Michelle Tea hosts a benefit for the Mission District's favorite bookstore. Catch readings by Charlie Anders, Amanda Davidson, and Camille Roy; music by Butch vs. Femme, Oh! Dark Thirty, and Paper Boats; *Bay Guardian* staffer Laurie Koh's short film *Between the Lines*, and more.

Bay Area

Marin County Fair *10 Avenue of the Flags, San Rafael; 499-6400, www.marinfair.org. 11am-11pm, free-$12.* See Thurs/30. Today catch Starship (2pm and 4pm) and Pablo Cruise (7:30pm). Through Mon/4.

sunday 3

Around town

Fillmore Jazz Festival *Fillmore, between Jackson and Eddy; 1-800-731-0003, www.fillmorejazzfestival.com. 10am-6pm, free.* See 8 Days a Week, page 50. Through Sun/3.

Bay Area

Marin County Fair *10 Avenue of the Flags, San Rafael; 499-6400, www.marinfair.org. 11am-11pm, free-$12.* See Thurs/30. Today catch the American Rhythm and Roots Festival (1-9pm). Through Mon/4.

monday 4

Bay Area

'Marin County Fair' *10 Avenue of the Flags, San Rafael; 499-6400, www.marinfair.org. 11am-11pm, free-$12.* See Thurs/30. Today catch the Preservation Hall Jazz Band (2pm and 4pm) Big Bang Beat! (6pm and 8pm).

tuesday 5

Around town

'Provincetown: From Pilgrim Landing to Gay Resort' *San Francisco Public Library, 100 Larkin; www.sfpl.org. 7pm, free.* Author Karen Krahulik discusses her book about the history of the New England town.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 10am-6pm; Thurs, 10am-9pm. $12.50, $8 seniors, $7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm).* **"New Work: Marilyn Minter."** Paintings that examine the relationship between the body, photography, and painting. Through July 24. **"Taking Place: Photographs from the Prentice and Paul Sack Collection."** More than 280 vintage prints from the 1840s-1975 by various photographers. Through Sept 6.

Yerba Buena Center for the Arts *701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues).* **"Perfect Spaces: Pictures, Films by Oliver Boberg."** New works by the German artist. **"Visual Aid at Sixteen with David Cannon Dashiell's Queer Mysteries."** Works by Visual Aid artists, including David Cannon Dashiell. **"The Museum of the Last Artwork: New Work by Robert Kusmirowski."** A site-specific installation by the Polish artist. Through July 10.

Bay Area

Judah L. Magnes Museum *2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. $4, $3 students and seniors.* **"The People and the Book: Paintings and Rare Books from the Museum's Collection."** Works from the 19th and 20th century. Through Sun/3.

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). $8, $5 seniors and students.* "Sculpture by Bruce Beasley: A 45-Year Retrospective." Approximately 75 sculptures by Beasley. Through July 31.

galleries

Opening

Cafe Tartine *244 Gough; 553-4595. Call for hours.* "King Pig Is Dead," paintings and drawings (reception July 9, 6:30-9pm). July 1-30.
Crown Point Press *20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm.* "Richard Tuttle: Seven Years at Crown Point Press," a full-scale retrospective of Tuttle's art. July 1-Sept 17.
Eyedare Optometric *3199 16th St; 241-0240. Tues-Thurs, 11am-7pm; Fri-Sat, 10am-5pm.* "Doris Banbury Private Photo Collection," celebrity photographs from 1950 to 1958 by Banbury. July 1-Aug 30.
Femina Potens Gallery *465 S Van Ness; 217-9340, www.feminapotens.com. Mon-Wed, Fri, 1-5pm.* "Minor Demons," works by Eliot K. Daughtry (reception Fri/1, 7-10pm). July 1-29.
Horizons Unlimited *440 Potrero; 487-6713. Mon-Fri, 9am-5pm.* The DJ Project photography exhibit. Wed/29, 5:30pm. See 8 Days a Week, page 50.
OOC Theater Gallery *3153 17th St; 626-6745. Wed-Sat, 2-5pm.* "Fresh Meat in the Gallery," a National Queer Arts Festival exhibition. Through Mon/4. "More to Give Than You Can Take," oils on wood and canvas by Carol Nelson Ceres. July 5-31.
Playspace Gallery *California College of the Arts, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon-6pm.* "A Set of Elements," works by Jason Jagel, Isaac Lin, Seth Childs, David Bensler, Jarrett Mitchell, Jay Nelson, and others (reception Fri/1, 6-9pm). July 1-14. See 8 Days a Week, page 50.
San Francisco Museum of Modern Art Artists Gallery *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* "Thirty Something," works by Donna Brookman, Kathy Aoki, Jessica Dunne, Carrie Lederer, John Edwards, Livia Stein, and Toru Sugita (reception Wed/29, 5:30-7:30pm). Through July 29.
San Francisco Photo Center *Harvey Milk Recreational Arts Building, 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm.* "A View from the Bridge," photographs by Joseph A. Blum documenting the construction of the Bay Bridge (reception July 7, 6-9:30pm). July 5-30.
SomArts Cultural Center Bay Gallery *934 Brannan; 673-3080, www.artworksf.com. Tues-Fri, 1-7pm; Sat, 1-5pm.* "Eye of the Beholder," works by various artists (reception Thurs/30, 5-8pm, $5 donation). June 30-July 14. See 8 Days a Week, page 50.
Strybing Arboretum and Botanical Gardens *Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316, ext 303. Daily, 10am-4pm.* "Floral Images: Realism in Paintings; Impressionism in Photography," watercolor paintings and color photographs by Margo Bors and Jo-Ann Ordano. Through Thurs/30. "Fascinating Flowers," macro-photography by Joan Linn Bekins (reception July 14, 5-7pm). July 1-Sept 30.
Variety Preview Room *582 Market; 781-3894.* "AIDS, Orphans, and Education," photographs by S. Blake Farrington (reception Thurs/30, 5-7pm). June 30-Aug 31.

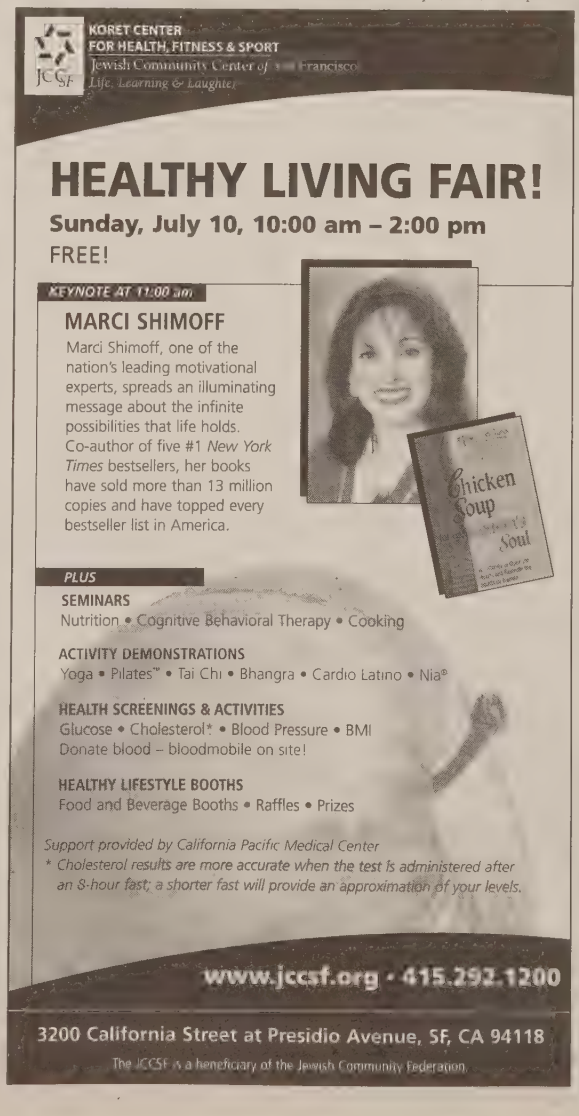
Bay Area

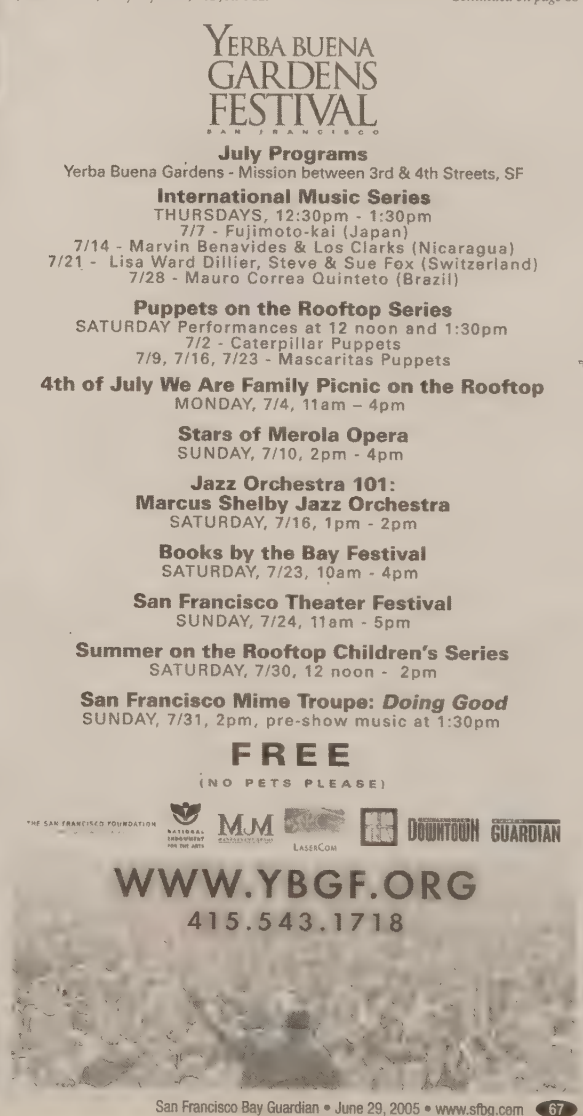
Alameda Art Center *1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm.* "New Work: Summer AAC Members' Exhibition," photographs, prints, fiber works, ceramics, and more (reception Fri/1, 6-8pm). July 1-28.
Cecile Moochnek *1809D Fourth St, Berk; (510) 549-1018. Wed-Sun, noon-5pm.* "Last Light," oil paintings on aluminum by Yvette Molina (reception Fri/1, 6-8pm). July 1-Aug 15.
Lucky Ju Ju *713 Santa Clara, Alameda; (510) 205-9793. Fri-Sat, 6pm-midnight.* "Pinball!," photographs by Linda Hanson. Through Thurs/30. "Cars and Characters," photographs by Scott Schroeder (reception Fri/1, 6pm-midnight). July 1-Aug 3.
Pacific Art League of Palo Alto *668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm.* "Lisbeth M. Kraft: A Retrospective," more than 100 works by Kraft (reception Fri/1, 6-9pm). July 1-29.

Ongoing

Academy of Art University Galleries *625 Sutter; 274-2229. Mon-Sat, 8:30am-5:30pm.* Paintings by Mika Motegi and Mai Hien Nguyen. Through Thurs/30. *688 Sutter; 931-5892. Mon-Sat, 8:30am-5:30pm.* Prints by Liecel Tverli. Through Thurs/30.
American Institute of Architects SF Gallery *130 Sutter, Ste 600; 362-7397. Mon-Fri, 9am-5pm.* "Going Green," the top 10 winning projects chosen by the 2005 American Institute of Architects' Committee on the Environment. Through Thurs/30.
Andrea Schwartz Gallery *525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm.* "Vacancy," multimedia installations by John Nelson. Through Thurs/30.
Arspace *1286 Folsom; 621-4438. Mon-Wed, 10am-5pm, and by appt.* "Instinctual Distraction," paintings by Jacqueline Cooper, Leanne Miller, Chili Bean Paste Bucket, Amanda Kirkhuff, and America Meredith. Through Fri/15.
ArtHaus *411 Brannan; 977-0223. Tues-Fri. 11am-6pm.* "No Contest," a sculpted installation by Adam Kurtzman. Through Sat/2.
Artist-Xchange *3169 16th St; 864-1490. Call for hours.* New works by Bay Area artists. Through Thurs/30.
Artseal *1847 Larkin; 567-3523. Tues-Fri, 11am-6pm; Sat, 11am-5pm.* "Fifth Anniversary Exhibition," a group show of 20th-century figurative, portraiture, social documentary, and coming of age imagery. Through Thurs/30.
Baxter Chang Patri Fine Art *Hotel Nikko, 222 Mason; 397-2000. Tues-Sat, 11am-7pm., and by appt.* "California," works by Miguel Osuna. Through Thurs/30.
Braunstein/Quay *430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm.* New ceramic works by Robert Brady. Through Sat/2.
Brian Gross Fine Art *1 Post; 788-1050. Mon-Fri, 8am-6pm. 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Marking Time," works by Robert Sagerman; "Domestic Scenes," works by Stephen Sollins. Through Sat/2.
Caldwell Snyder *341 Sutter; 296-7896. Mon-Sat, 10am-6pm.* Bronze sculptures by Maria Luisa Campoy. Through Thurs/30.
City Art *828 Valencia; 970-9900. Wed-Sun, noon-9pm.* "Queer Art," queer-themed art. Through Thurs/30.
Dolby Chadwick *210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm.* "Sequence," works by Lance Morrison. Through Sat/2.
Fifty24SF Fine Art Gallery *248 Filmore; 571-0187. Thurs-Sun, noon-3pm.* Works by Faile. Through Sun/3.
Focus Gallery *2423 Polk; 567-9067. Tues-Wed and Fri-Sun, noon-6pm; Thurs, noon-9pm.* "Mood Is Woman," works by Chela Blaze OBrien. Through Fri/1.
Foster-Gwin Antiques *38 Hotaling Pl, Jackson Square; 397-4986.* "Material Memory," paintings by Gina Jacupke. Through Fri/1.
Fraenkel Gallery *49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Obsessions of the Oculist," anonymous photographs about eyes and seeing; photographs by Ralph Eugene Meatyard. Through Fri/1.
Galeria de la Raza *2857 24th St; 826-8009. Wed-Sat, noon-6pm.* "Youth Rocks Lab II," a youth multimedia project. Through Sat/2.
Gallery Paule Anglim *14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm.* "Wiegenlied," works by Bull.Miletic; new paintings by John Zurier. Through Sat/2.
Gallery 16 *1616 16th St, third fl; 626-7495. Mon-Fri, 9am-5pm, and by appt.* "New Editions," recent works by Elliot Anderson, Libby Black, Harrell Fletcher, and others. Through Fri/1.
Giant Robot SF *622 Shrader; 876-GRSF. Mon-Fri, 11:30am-8pm; Sat, 11am-8pm; Sun, noon-7pm.* "I'm Glad We Met," new works by Saelee Oh and Souther Salazar. Through Thurs/30.
Gregory Lind Gallery *49 Geary, fifth fl; 296-9661. Tues-Sat, 10:30am-5:30pm.* "Associative Realms," works by Leslie Baum, Jim Gaylord, Jonathan Laib, Ruby Sky Stiler, and Jon-Paul Villegas; curated by Christian Maychack. Through Sat/2.
Hang *556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm.* "Seventh Anniversary Celebration," paintings and sculptures by Bay Area artists. Through Sun/3.
Hang Annex *567 Sutter; 544-0610. Tues-Sat, 10am-6pm.* "Contrapsychosymmetry," paintings by Dana Martin McCutcheon. Through Sun/3.
Hotel Biron Gallery *45 Rose; 703-0403. Daily, 5pm-2am.* Recent works by Carl Auge. Through Thurs/30.
In Color 2 *2475 Third St, Ste 251; 861-3997. Call for hours.* "Outside and Inside America," photographs by Bill Dane. Through Thurs/30.
Japan Information Center *50 Fremont, Ste 2200; 777-3533. Mon-Fri, 9am-5pm (closed between noon and 1).* "Making Tracks: A Photographic Crossing Through Japan," photographs by Caren Alpert. Through Fri/1.
Jewish Community Center of San Francisco *3200 California; 292-1233.* "Scream the Truth at the World," items from the Ringelblum Archive documenting events affecting Jewish life in Nazi-occupied Poland. Through Thurs/30.
John Pence Gallery *750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm.* Landscapes by Joseph McGurl, Jim McVicker, and Dorothy Morgan. Through Sat/2.

Continued on page 68





Galleries

From page 67

Kalart *855 Sansome; 693-9727. Mon-Sat, noon-6pm.* "Saffron," works by contemporary Indian artists. Through Fri/1.
Low Gallery *487 14th St; 522-4057. Wed-Sun, noon-7pm.* "Inside Out," new works by Paul Urich. Through Sun/3.
Meridian Gallery *545 Sutter; 398-7229. Tues-Sat, 11am-5pm.* "Works in Ink and Light," miniature etchings by David Avery, a video installation by Ruth Eckland, and sound design by Matt DiFonzo. Through Sat/2.
Onsix Gallery *Club Six, 60 Sixth St; 863-1221. Call for hours.* "Installations 2004/2005," works by Sam Flores, Chase, Fuse Green, Stay High 149. Through Thurs/30.
Pigman Gallery *72 Tehama; 546-7441. Tues-Fri, 11am-5pm.* Works by Shiri Mordechay. Through Thurs/30.
ratio 3 *903 Guerrero; (646) 732-2767. Sun, noon-5pm, and by appt.* "The Wedge," new work by Ara Peterson. Through Sun/3.
Robert Koch Gallery *49 Geary, fifth fl; 421-0122. Tues-Sat, 10:30am-5:30pm.* "Paris During the Second Empire: 1852-1870," works by various artists. Through Sat/2.
Ruby's Clay Studio and Gallery *552A Noe; 558-9819. Daily, 10am-7pm.* "Ruby's Celebrates Pride 2005," works by 10 ceramic artists in celebration of Pride 2005. Through Tues/5.
San Francisco Women Artists Gallery *3489 Sacramento; 216-9675. Wed-Sat, 1-6pm.* "Abstractions," an all media show. Through Tues/5.
Simmons Gallery *565 Sutter; 986-2244.* "Roberto Azank," still life paintings by Azank. Through Thurs/30.
Steven Wolf Fine Arts *49 Geary; 263-3677. Mon-Sat, noon-6pm.* "Sociedad de Vida," works by members of the Norcal Waste Management Artists Residency. Through Sat/2.
Stormy Leather *1158 Howard; 626-1672, www.stormyleather.com. Mon-Fri, noon-7pm.* "Photography in the Eye of the Storm," works by Geoffrey Transu. Through Fri/1.
Varnish Fine Art *77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm.* "Son of Pop," works by Ron English. Through Sat/2.
Zinc Details *1905 Fillmore; 776-2100.* Works on paper by Tim Groen. Through Thurs/30.

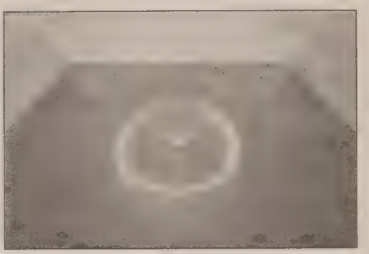
Bay Area

Berkeley Art Center *1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm.* "From Isolation to Connection," works by 14 artists. Through Fri/1.
Boonting Gallery *4224 Telegraph, Oakl; www.4leagueindustries.com. Sat-Sun, noon-5pm.* "Bucky Walter," works by Ben Belknap, Luke Dorman, James Kirkpatrick, Seth Mulvey, Darsi Obekata, Mary Scott, and Brandon White. Through Sun/3.
C'Era una Volta *1332 Park, Alameda; (510) 769-4828.* Fine art giclée prints by Don Beck. Through Fri/1.
Changemakers Books and Gifts for Women *6536 Telegraph, Oakl; (510) 655-2405.* "Sacred Places and Sacred Faces," film and digital photographs. Through Tues/5.
Giorgi Gallery *2911 Claremont, Berk; (510) 848-1228. Wed-Fri, 1-6pm; Sat-Sun, 10am-4pm.* Works by Barbara K. Werner, Marilyn MacGregor, and Joan Mikkelsen. Through Sun/3.
Joyce Gordon Gallery *406 14th St, Oakl; (510) 465-8928. Wed-Sat, 11am-6pm.* "Days. Paint. Years.," recent paintings by Amanda Williams. Through Sat/2.
Oakland Art Gallery *199 Kahn's Alley, Broadway and 14th St, Oakl; (510) 637-0395. Wed-Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-4pm.* "Bay Area Currents," works by emerging Oakland and Bay Area artists. Through Thurs/30.
Pro Arts *550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm.* "A Girl's Life," video installations by Kristy Guevara-Flanagan and Dawn D. Valadez (reception Thurs/30, 6-8pm). Through July 26.
Third Street Grind Gallery *464 Third St, Oakl; (510) 832-5282. Mon-Fri, 6:30am-2:30pm.* Selected paintings by David Foster Evans. Through Thurs/30.
21 Grand *416.25th St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 1-6pm.* "Games We Play," sculptures by Shalene Valenzuela and Andrew Pharesat. Through Sun/3.
Women's Cancer Resource Center Gallery *5741 Telegraph, Oakl; (510) 601-4040, ext 11. Mon-Fri, 9am-5pm.* "Smoke, Lilies and Jade," art by 12 artists in the LGBT community. Through Thurs/30.

critic's choice: art

'Tournesol Award Exhibition'

Through July 30, Walter and McBean Galleries



UNTITLED (FOUNTAIN) (2004), BY CHRIS BALLANTYNE, COURTESY PERES PROJECTS, LOS ANGELES BERLIN

The Tournesol Award is bestowed annually by the Headlands Center for the Arts to provide financial and community support for the work of an emerging Bay Area painter. This year's recipient, Chris Ballantyne, paints minimal, graphic images of primarily suburban scenes that focus on the place of nature in the modern world as toxic, spoiled, and constrained. One painting, *Untitled (fountain)*, presents a nearly empty swimming pool–like structure with a decorative water fountain sprinkling pathetically in its center. On the floor of the pool, lily pads float in a sickly green muck. Nature here appears to be kitsch, polluted and surrounded by cement. In the weeds, it persists, perhaps in spite of civilization, but beneath Ballantyne's brush it nevertheless lacks any defiant, romantic potency. *Untitled (contaminated pond)* similarly presents nature as little more than a corrupted by-product of modern industry. In the piece a metal fence and empty space surround a crater filled with water. Hardly a "pond," the crater appears to have been dug out as a receptacle for the water as waste. Nothing ever lived there, and no one ever enjoyed the site as a swimming hole. At best the water is poisonous, something to be avoided. On the other hand, *Untitled (retro development)*, presents walkways cut into green lawns, which lead from sidewalks to short staircases that once led into houses. Traces of the tract housing can be faintly discerned through shifts in the color of the lawn. The houses are gone, but nature has not returned as a majestic, uncontrollable power. To the contrary, what remains appears distinctly artificial — despite the green of the grass — and it is hard to imagine anything ever could have thrived there. And *Untitled (passage)* presents a fence topped with barbed wire and a throw rug hanging over it painted the same color green as the grass in the rest of the show. Here nature is entirely absent, except perhaps as a nostalgic artifact preserved in the threads of the machine-made rug. Ballantyne's paintings might be dismissed as merely cynical. However, they articulate a sadness that does not merely degenerate into sentimentalizing nature. There is something intimate about them that expresses a desire to love or to belong to a world about which one cannot but feel repulsed. *Tues.–Sat., 11 a.m.–6 p.m., San Francisco Art Institute, 800 Chestnut, SF. (415) 749-4563.* (Clark Buckner)

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Anna Mantzaris, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

A Boy and His Soul *Thick House, 1695 18th St; 401-8081, www.thickdescription.org. $15-25. Previews Wed/29-Thurs/30, 8pm (audience members paid $1 to attend). Opens Fri/1, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through July 31.* Thick Description presents Colman Domingo in his solo musical, based on his Philadelphia childhood and love of soul music.
Confessions of a Dope Dealer *Climate Theater, 285 Ninth St; (765) 215-1824. $15-20. Opens Fri/1, 8pm. Runs Fri-Sun, 8pm. Through July 31.* Sheldon Norberg presents his autobiographical show, drawn from drug-related experiences good, bad, and ugly.
Doing Good *This week: Dolores Park, 18th St at Dolores; 285-1717, www.sfmt.org. Free. Opens Sat/2, 2pm. Runs Sun/3-Mon/4, 2pm. Continues at various Bay Area venues through Oct 2.* The San Francisco Mime Troupe performs its annual traveling show; this year's play is set against the backdrop of post–World War II US foreign policy, and is inspired by John Perkins's *Confessions of an Economic Hit Man.*
The Elephant Man *Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. $25-30. Previews Thurs/30, 8pm. Opens Fri/1, 8pm. Runs Thurs-Sat, 8pm. Through Aug 20.* Shelton Theater presents Bernard Pomerance's play about the life of John Merrick.

Bay Area

Thunderbabe *Altarena Playhouse, 1409 High, Alameda; (510) 523-1553, www.altarena.org. $12-15. Opens Fri/1, 8pm. Runs Fri-Sat, 8pm (also July 9, 2pm); Sun, 2pm. Through July 17.* Bobbi Fagone stars in her comedy-adventure play about a superhero-turned-soccer mom who comes out of retirement to battle her evil nemesis.

Ongoing

Art *SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. $30-50. Wed-Sat, 8pm (also Sat, 3pm). Through July 30.* SF Playhouse closes its second season with playwright Yasmina Reza's sniping comedy about friendship. Old pals Serge (SF Playhouse artistic director Bill English) and Marc (Louis Parnell) start an escalating argument over the value of Serge's new prized possession, a $57,000 modern art painting that looks very much like a medium-size white canvas. When third musketeer Yvon (Keith Burkland) tries to act as peacemaker, the others read his conciliatory demeanor as typical spinelessness, and attack him. Sorting out what matters from what doesn't ends up being equally important in art and in life, which gets to the metaphorical nature of Reza's moral. Much of the power of Reza's play comes from the opportunities it affords the actors in conveying the tangle of tensions in the room. To this end, director Robin Stanton's cast knows what the play's about. Burkland's alternately admirable and pathetic Yvon has us seeing as many colors as Serge claims for his canvas. English, meanwhile, nicely shades Serge's amusing pretentiousness with a subtle, manic energy and simmering rage, and Parnell's Marc, having fancied himself "mentor" to Serge, expertly suggests a deeply wounded ego as he moves from sympathetic frailty to brutish megalomania and back. (Avila)
Beyond Therapy *Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. $20-25. Thurs-Sat, 8pm. Open-ended.* The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.
Blood Bucket Ballyhoo *Hypnodrome, 575 Tenth St; 248-1900, www.hypnodrome.com. $18-69. Thurs-Sat, 8pm. Open-ended.* Thrillpeddlers presents a Grand Guignol– and spook show–inspired horror revue, featuring short plays, an exhibit of jazz-age erotica, "bizarre variety acts," and more.
☛**The Goat or, Who is Sylvia?** *Geary Theater, 415 Geary; 749-2228, www.act-sf.org. $11-68. Wed/29-Thurs/30, Fri/1-Sat/2, and July 5-9, 8pm (also Wed/29, Sat/2, and July 9, 2pm); Sun/3 and July 10, 2pm (also July 10, 7pm). Through July 10.* A perfect marriage, an ideal family, a highly successful career, a life of privilege and comfort, the approbation of one's peers and the admiration of the public — all brought crashing down by an affair. It's an old story, of course, except the part about the goat. And yet Edward Albee's 2002 Tony Award–winner, *The Goat or, Who Is Sylvia?* — which

closes American Conservatory Theater's season in a powerhouse Bay Area premiere, courtesy of director Richard E.T. White — is theater of remarkable and lingering power, a result of its revivifying examination of classic dramatic structure as much as the unsettling transgression of contemporary norms. *The Goat* is really several plays at once; a ferocious comedy, a family melodrama, and a modern rendering of Greek tragedy. Throughout, Albee's dialogue and story line are masterfully crystalline, laced with classical and even self-referential allusions, ethical and existential questions, and metaphorical subtleties that continue unfolding long after the curtain falls. White's direction is meticulous and spot-on, and his cast is outstanding. (Avila)

The Golden Hammer: Wounds, Booze, and Forgotten Misconduct *Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-22. Sat, 8pm; Sun, 7pm. Through July 31.* Mark McGoldrick performs his new solo show, inspired by his troubled youth and years as a public defender.

☛**Hush Up, Sweet Charlotte** *Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.ticketweb.com. $27-32. Wed-Sat, 8pm; Sun, 2pm. Through Aug 31.* In this summer's second brilliant revival of a 1994 queer theater crossover hit (the other being *Medea: The Musical* at the Rhino), Make It So Productions and the Lorraine Hansberry Theatre present actor-director Matthew Martin's very funny spoof of the 1964 Bette Davis Southern gothic murder mystery, *Hush ... Hush, Sweet Charlotte.* Martin's deadpan Davis is dead-on, and as indisputably supreme as ever, in this tale of a cracked Southern belle living in a condemned mansion under a cloud of suspicion, following the death of her lover many years before. Joining Martin at the head of an engaging cast is international drag superstar Varla Jean Merman (a.k.a. Jeffrey Roberson), playing the Olivia de Havilland role of sinister-sweet cousin Miriam, a deft and hilarious turn that does full-figured justice to a canny production (the role passes to Arturo Galster after June 26). Meticulously staged (with shrewd use of the original soundtrack and some choice sound cues in a generally faithful rendering of the movie's plot), the show nicely combines all the lazy comfort of a late-night TV discovery with camp's arch stylizing of Hollywood style into a kind of laid-back American kabuki of comedy. (Avila)

Jimmy Carter was a Democrat *Phoenix Arts Association Theatre, 414 Mason, Sixth Fl; 608-4338, www.theshee.org. $15-20 (July 11, pay what you can). Thurs-Sat and July 11, 8pm. Through July 16.* The Shee Theatre Company performs Rinne Groff's drama, which centers around the 1980 election of Ronald Reagan and the concurrent Professional Air Traffic Controllers (PATCO) strike.

Macbeth *Exit on Taylor, 277 Taylor; 419-3584, www.cuttingball.com. $20-25. Extended run: Fri-Sat, 8pm. Through July 16.* The Cutting Ball Theater presents artistic director Rob Melrose's physically compact, visually striking production of Shakespeare's tragedy, featuring a hard-working cast of six covering, oh, a few dozen parts in all. Michael Locher's set design — a simple monochrome dream featuring five white doors and five bare white bulbs, permeated (in Cliff Caruthers's soundscape) by what might be the muffled rage of a distant battle — casts a suitably spooky spell for a play that's half ghost story and half waking nightmare. Melrose's staging and Raquel Barreto's costumes (mixing period and contemporary accents) heighten this dreamlike timelessness, while Garth Petal's sly, modern take on the tragic Scot suggests the blood-soaked warrior wouldn't be out of place in a corporate boardroom. And while the intimacy defining their regicidal compact is not entirely persuasive, the cold intelligence and power lust of Lady Macbeth (Paige Rogers) definitely mark her as the CEO of that marriage. The ensemble cast (which includes Keith C. Davis, Andrew Harkins, Daniel Krueger, and Jack Sale) is probably spread a little too thin in general, since performances are uneven, but despite ups and downs, the production climbs to a potent crescendo. (Avila)

☛**Medea: The Musical** *Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-28. Extended run: Fri/1-Sat/2, 8pm; Sun/3, 3pm.* John Fisher's shrewd and very amusing *Medea: The Musical* (now bounding across Theatre Rhinoceros's main stage) shows that even amid the nonstop fun of the play's camp humor, expert staging, and deft comedic acting, sexual politics have a serious place. The revival of artistic director Fisher's award-winning 1994 musical comedy — about a querulous and incestuous theater company rehearsing a musical version of Euripides' drama — not only updates Greek tragedy for the tragically hip 21st century, it ups the ante for agenda-conscious gay theater by turning love into a political weapon. Plotwise, the situation is simple: the openly gay leading man playing Jason (Nathan Baynard) finds himself falling for his charmingly jagged female costar (Sarah Mitchell), whose romantic advances may or may not be motivated by her desire to rescue Medea from the gay politics of the director (played by real-life writer-director Fisher). The overlapping polarities in the play-within-the-musical-within-the-play get increasingly complex (and hilarious). Along the way we're made to wonder about the mix of opportunism and selflessness in this thing called love, but also about what, if anything, a more unsettled concept of sexuality does to our politics in the first place. (Avila)

Menopause the Musical *Theatre 39 at Pier 39, Two Beach St; 433-3939, www.menopausethemusical.com. $46.50. Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended.* Jeanie Linders's musical comedy celebrates women who are facing "the change."

Les Misérables *Curran Theatre, 445 Geary; 512-7770, www.ticketmaster.com. $30-90. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through July 24.* The popular and long-running musical based on Victor Hugo's novel returns to San Francisco.

☛**Not a Genuine Black Man** *Marsh, 1062 Valencia; 826-5750. $15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through Aug 1.* What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Someday, Love *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $15-28. Thurs/30-Sat/2, 8pm; Sun/3, 2pm.* Spencer Day and the Crimson Club star in Day's noir musical, part of the New Conservatory Theatre Center's "In Concert" series.

☛**Teatro ZinZanni: Love, Chaos, and Dinner** *Le Palais Nostalgique, Piers 27-29, Embarcadero at Battery; 438-2668, www.teatrozinzanni.org. $110-135. Wed-Sat, 6pm; Sun, 5pm. Open-ended.* Buffoonery, butterflies, and dumbstruck awe don't normally characterize fine dining, but *Teatro ZinZanni*'s delectable five-course dinner circus, now in its sixth year in San Francisco, is no mean feast. Especially with Joan Baez as your hostess, fronting an outstanding summer lineup of (big) top performers that includes favorites like Ukrainian comedian and illusionist Eugeniy Voronin (as the mute maître d') and the remarkable contortionist Svetlana, as well as Heather Clemens as the ZinZanni diva, and comedienne Christine Deaver as the quick-witted chef de cuisine. Reprising the role of La Contessa, a gritty gypsy queen with a cockney accent and a velvet singing voice, legendary songstress and social activist Baez rises effortlessly to the occasion — fully (if not literally) as high as the "dishwasher" (mesmerizing aerialist Bianca Sapetto), the overhead antics of the "waiter" and "parlor maid" (comic trapeze stars Die Maiers), an equally phenomenal vertical trio of tumbling Frenchmen (Les Petits Frères), or the amazing flying hats of Russian juggling master Sergiy Krutikov. If, miraculously, none of this entertainment ends up in your salad, so much does happen under the plush and intimate spiegeltent pitched at Pier 29 that "love, chaos, and dinner," far from an exaggeration, just about covers it. Joan Baez appears until July 24; actress Sally Kellerman takes over as Mme. ZinZanni from July 27 to Sept. 4. (Avila)

V the Ultimate Variety Show *V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. $24-44. Nightly, 6 and 8pm. Ongoing.* A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

What You Will (or 12th Night) *Traveling Jewish Theatre, 470 Florida; 1-866-GOT-FURY. $12-30. Thurs-Sat and July 11, 8pm. Through July 16.* foolsFURY performs its interpretation of Shakespeare's gender-bending comedy *Twelfth Night.*

What's Wrong with Angry? *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-40. Wed-Sat, 8pm; Sun, 2pm. Through July 10.* The New Conservatory Theatre Center closes its Pride Season with Patrick Wilde's coming-of-age play.

☛**Who's Afraid of Virginia Woolf?** *Actors Theatre San Francisco, 533 Sutter; 296-9179, www.ticketweb.com. $10-40. Thurs-Sat, 8pm; Sun, 7pm. Through Sept 10.* The American Dream is a nightmare from which playwright Edward Albee has been trying to wake us all. Four decades before *The Goat* began pushing past everybody's comfort zones, Albee's most famous play scathingly unmasked the shallow optimism and propriety of the 1950s with a little game of "get the guests." In this domestic, if hardly domesticated, scenario — proving as vital as ever in Actors Theatre's taut and terrific production — a young biologist (Daniel Hart Donoghue) and his repressed wife (Tara Donoghue) accept a late-night invitation to drinks at the home of a middle-aged couple, George (Christian Phillips) and Martha (Julia McNeal), unwittingly stepping into a marital battle zone of Cold War proportions. Set at a small New England college in "New Carthage," and written the year of the Cuban Missile Crisis, the willful explosion of private lives in a seemingly staid academic home comes freighted with "public" viciousness stretching back centuries. Characters so drunk and yet so wonderfully, savagely articulate, however, don't produce tragedy so much as what Albee himself called "grotesque comedy," while keen direction from Keith Phillips and Kenneth Vandenberg and four perfectly pitched performances play it to the hilt. (Avila)

Bay Area

☛**Arabian Night** *Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgunplayers.org. $10-30. Thurs-Sun, 8pm. Through July 10.* In Shotgun Players' witty production of German playwright Roland Schimmelpfennig's cool and off-beat one-act, the hidden life pulsing behind the bleak, homogenous walls and windows of a modern Berlin apartment block runs with a primal and mysterious force, like the water in the pipes that troubles the ears of the building superintendent (Richard Louis James). When it breaks to the surface one hot summer evening, it does so out of the disquieting dreams of a strangely forgetful young woman (Christina Kramlich), ensnaring the lonely circle of personalities around her in some nightmare out of the *Arabian Nights.* Director Andrea Weber's expertly choreographed action takes place amid a vivid and enveloping stage design (largely projected onto a split-level stage), where five characters in total speak in a series of inter-cut monologues, whose humorous attention to every mundane detail and thought contrasts with a steadily dissolving line between myth and reality. (Avila)

Dostoevesky's The Grand Inquisitor *New venue: Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. $9-25. Previews July 7, 8pm. Opens July 8, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through July 31.* Central Works presents Gary Graves's adaptation of the story-within-a-story from the *Brothers Karamazov.* The play is set during the height of the Spanish Inquisition in the chamber of the Grand Inquisitor, the most powerful man in Spain, whose executioner would "put the question" to the king if the Inquisition demanded it. Graves stars as the Inquisitor, delivering a complex portrayal of a sinister and world-weary man on the brink of insanity. David Skillman stars opposite him, transitioning easily through four different characters in the series of dialogues that make up this intimate and haunting production. Suffering from delusions and nightmares, the Inquisitor never leaves his chamber and relies upon his servant for details of the executions taking place outside. When he learns of a stranger who purportedly performs miracles and is heralded by the populace as "Him," the question becomes: Could the Inquisition withstand the return of the Messiah? In a gripping final scene, the Grand Inquisitor interrogates Him. Skillman performs the stranger in silent dignity, leaving Graves, as the Inquisitor, to circle his own doubt and pronounce his own stunning conclusions regarding the existence of God and the role of the church. (Shalson)

Dolly West's Kitchen *Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. $20-52. Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 10.* TheatreWorks performs Frank McGuinness's comic drama about an Irish family during World War II.

☛**Honour** *Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $20-55. Wed/29 and Sun/3, 7pm (also Sun/3, 2pm); Thurs/30 and Sat/2, 2 and 8pm.* Love's siren song — in the shape of an ambitious young journalist (Christa Scott-Reed) — lures a successful, happily married middle-aged editor (John Doman) into the proverbial midlife crisis in Berkeley Rep's slick season closer, *Honour,* love looks every bit the egotistical high and pathetic comedown we associate with Bo Derek and Dudley Moore. But playwright Joanna Murray-Smith soon complicates this

Continued on page 71

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3) SEND US YOUR LETTERS OF SUPPORT.

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San Francisco CA 94110

Theater

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picture too as Honor (Kathleen Chalfant), a once writer become mother and jilted housewife, finds the catastrophe of heartbreak and divorce bringing her poet's voice to life again. Artistic director Tony Taccone directs an impressive New York cast in a play that not always convincingly but often wittily and sometimes scathingly surveys the unstable ground beneath the institution of marriage, while unearthing class tensions, familial illusions, and personal and social insecurities galore. (Avila)

New Wrinkles *Seafood Peddler, 100 Yacht Club Dr, San Rafael; (415) 460-6669. $30-60. Fri and Sun, call for times. Through July 24.* This "satirical coming-of-middle-age musical revue" features songs and sketches by Rita Abrams, Morris Bobrow, and Gerald Nachman.

Of Mice and Men *Belrose Dinner Theatre, 1415 Fifth Ave, San Rafael; (415) 454-6422. $25 ($37.50 with dinner). Fri-Sat, 7:45pm (optional dinner at 7:15pm). Through July 30.* Belrose Dinner Theatre performs John Steinbeck's classic American drama.

☛**Othello** *Bruns Memorial Amphitheater, 100 Gateway, Orinda; (510) 548-9666, www.calshakes.org. $10-55. Wed/29-Thurs/30, 7:30pm; Fri/1-Sat/2, 8pm; Sun/3, 4pm.* California Shakespeare Theater's uneven, but at times electric, production of *Othello*, which opens the company's new season, reminds us how Iago — exercising pure will for its own sake, without the hindrance of beliefs of any kind — is a familiar figure of our age. It's maybe fitting, if not essential, that the modern setting evokes a cross between a sterile office building and Camp X-ray. Iago (Bruce McKenzie), the expert soldier passed up for peacetime promotion by his boss — the dignified and accomplished but utterly tractable Othellò (Billy Eugene Jones), a Moorish general in Venetian employ — decides to turn the system of appearances holding this hierarchical world together against itself. In the process he proves the notion of an intrinsic connection between appearances and character a hollow sham. Director Sean Daniels's production takes a few scenes to cohere, and even then there are some weak spots. None of the initial wooing, romantic or otherwise, whether between Othello and Desdemona, Othello and the Duke, or Iago and Roderigo, for example, seems very convincing. But as soon as Iago's power (which works "by wit and not by witchcraft") begins taking hold of Othello, things get more interesting and the principals grow stronger and more focused. (Avila)

The Pawn *Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. $10. Tues-Wed, 8pm. Through July 6.* Shotgun Theatre Lab performs a mimed play created by Kinetic Theory artistic director Stephanie Abrams.

The Thousandth Night *Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $28-45. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 24.* Aurora Theatre Company presents Carol Wolf's solo play, set in 1943 at the French-German border, about a concentration camp–bound entertainer who tells stories to gain his freedom.

dance

'Pilot 46: Over/Lapse' *ODC Theater, 3153 17th St; 863-9834, www.odctheater.org. Wed, 8pm. $12.* See Critic's Choice.

Bay Area

'West Coast Contact Improvisation Festival' *8th Street Studios, 2525 Eighth St, Berk; (415) 789-7677, www.wccif.com. Thurs-Tues, various times and prices.* The 17th annual incarnation of this alternative dance festival features classes, performances, discussions, and teaching labs, all focused on contact improvisation.

performance

BATS Improv *Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org.* Fri, 8pm: "Battle of the Bay Theatresports: Raider Rally vs. The Colma Stiffs," $12-15. Sat, 8pm: "Battle of the Bay Theatresports: SOMA vs. Napa Valley Soccer Dads," $12-15. Sun, 8pm: "Sunday Player Theatresports," $8.

critic's choice: stage

'Pilot 46: Over/Lapse'

June 29, ODC Theater

PHOTO BY RICHARD SOMETHING

If you can think of a pilot less as the operator of a moving vehicle and more as an explorer who helps navigate uncharted territory, you'll get the idea behind ODC Theater's Pilot. In a program for beginning choreographers — but not rank amateurs — artists not only put a piece together, they also learn how to present it to an audience. The mix of artists from one Pilot to the next doesn't really change all that much. They are all ambitious, hardworking, and, at the very least, promising. Otherwise, they wouldn't have made it into the program. Some of the current crop have danced with other companies in the area; others are newcomers. Some use live music, some commission scores, and some collage their own. For their choreography, the artists draw inspiration from musical theater, contact improv, Brazilian folklore, and hip-hop, in addition to every nuance of modern, postmodern, and — probably — post-postmodern dance. Pilot 46 artists are Aura Fischbeck, Rebecca Graham, Natalie Greene, Paco Gomes, Leigh Riley, and Sara Templeton. *8 p.m., 3153 17th St., SF. $12. (415) 863-9834, www.odctheater.org.* (Rita Felciano)

Big City Improv *Shelton Theater, 533 Sutter (510) 595-5597, www.bigcityimprov.com. Ongoing. Fri, 10pm. $15.* The improv troop performs.

C.A.F.E. *Off-Market Theater and Studio, 965 Mission; www.cafearts.com. Thurs, 8pm. $5-10.* Christopher Hayes hosts "Improv Revolution All-Star Jam."

'Dirty Little Secret' *Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. $25.* This evening of performance is a "roaring twenties revue."

'Jewels in the Square' *Union Square, Powell at Geary; 693-0583. Free.* Wed, 2pm: Big City Improv troop performs.

'Killing My Lobster Monthly Kabaret' *Make Out Room, 3225 22nd St; www.killingmylobster.com. Wed, 8pm. $5-10.* Comedian Bridget Schwartz, musician Vanessa Morrison, rock band The Jonah Kit, and others perform.

'Mark Romyn's Thursday Night Combo' *Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. Thurs, 8:30pm.* Romyn hosts a cabaret show of music, magic, and other performances.

'Puppets on the Rooftop' *Yerba Buena Gardens, Children's Rooftop Garden, 760 Howard; 543-1718, www.ybgf.org. Sat, noon and 1pm. Free.* The Caterpillar Puppets troop performs.

'Rosin Coven Dance Revue' *Great American Music Hall, 859 O'Farrell; 855-0705, rosincovin.com. 8pm, $13-16.* Dance companies Cau de Vire Society, Hot Pink Feathers, Liminal, and Phat Fly Girls perform works to the Rosin Coven band's musical compositions.

'San Francisco Improv Festival 2005' *Next Stage Theatre, 1620 Gough; 368-9909, www.sfimprovfestival.com. Thurs-Sat, 8pm. Through July 16. $12-15.* This week: DCUP (Washington DC) and Nite Terrors (Los Angeles).

comedy

Brainwash *1122 Folsom; 861-3663.* Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Canvas Gallery *1200 Ninth Ave; 504-0010.* Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe *1511 Haight; 552-6949.* Mon, 9pm: "Stand-up Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club *915 Columbus; www.cobbscomedyclub.com or www.ticketweb.com.* Wed, 8pm: "All-Pro Comedy Showcase," $10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Hal Sparks, $15-20.

Dark Room *2263 Mission; (707) 202-0404.* Mon, 8pm: "Compulsive Disclosure," with Shann Carr, $10.

Harvey's 500 Castro; stoodupsf@hotmail.com. Tues, 9:30pm: "Queer and Queer Friendly Stand-Up Comedy," with Audre the Wonderwoman, Yayne-Abeba, Pippi Lovestocking, and more, free.

Luggage Store *1007 Market; www.luggagetuesdays.blogspot.com.* Tues, 8pm: Comedy open mic, free.

Mock Cafe *1074 Valencia; 826-5750, ext 5, www.themarsh.org.* Sat, 9:30 and 11pm: Stand-up comedy, $7.

Purple Onion *140 Columbus; 956-1635.* Thurs-Sun, 7pm: "The Bizarro Baloney Show," with Dan Piraro. $12-15.

SFCC Club House *414 Mason, Ste 705; www.sfcomedycollege.com.* Sat, 8pm: "The Stand-up Project," with Maggie Newcomb, Michael Slack, Anthony Hill, and more, free.

Uptown *200 Capp; 206-9997.* Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: **Canvas Cafe** *1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net.* "Open Mic Talent Showcase," 7:30pm, free. **Lost and Found Saloon** *1353 Grant, SF; (415) 981-9557.* Open mic with host Chris Brown, 8:30pm, free. **Starry Plough** *3101 Shattuck, Berk; (510) 841-2082, www.starryploughpub.com.* "The Berkeley Poetry Slam," with host Charles Ellik and Three Blind Mice, $5-7.

Thursday: **16th Street and Mission BART plaza** *16th St at Mission, SF; (415) 255-9881.* "CAI Street Arts Workshop," open mic,

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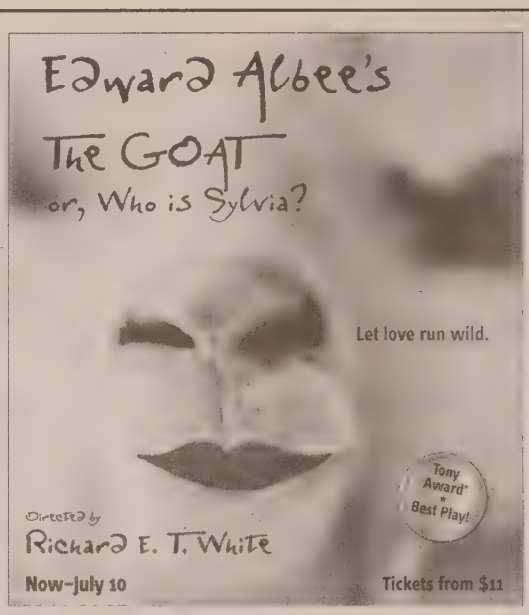

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FROM THE DIRECTOR OF ORLANDO

"JOAN ALLEN IS AMAZING IN 'YES,' AND DIRECTOR SALLY POTTER IS AMAZING IN THE WAY SHE MAKES HER AMAZING."
Roger Ebert, CHICAGO SUN-TIMES

"IT'S AS IF INGMAR BERGMAN, WILLIAM SHAKESPEARE AND DR. SEUSS HAD COLLABORATED ON A PROJECT."
Desson Thomson, THE WASHINGTON POST

JOAN ALLEN SIMON ABKARIAN

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Spoken word

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9:30pm, free. **EastSide Arts Alliance** *2587 International Blvd, Oakl; (510) 533-6629.* "Holla Back," open mic, 8:30-10:30pm, donations accepted. **Mediterranean Cafe** *2475 Telegraph, Berk; (510) 526-5985.* "Word Beat Reading Series," with featured readers Ralph Dranow and Dan Marlin, 7pm, free. **Spellbinding Tales** *1910 Encinal Ave, Alameda;* "*Red Hills Review* Reading Set," 7pm, free.

Saturday: Red Vic Peace Center *1665 Haight, SF; (415) 864-1978.* "Open Mic and Hot Tamales," 5pm, free. **Java Source** *343 Clement, SF; (415) 387-8025.* Open mic, 9pm, free. **1527 Virginia** *1527 Virginia, Berk; (510) 527-9905.* Poetry reading hosted by the Bay Area Poets Coalition, 3-5pm, free.

Sunday: Cafe Prague *584 Pacific, SF; (415) 905-8837.* H.D. Moe reads, plus open mic, 4-5:30pm, free.

Monday: Purple Onion *140 Columbus; 217-8400, www.caffemacaroni.com.* "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, $5.

Tuesday: Black Repertory Group Theatre *3201 Adeline, Berk; (510) 652-2120.* "Twilight Tuesdays," open mic, 7-9pm, $5.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Rachel Odes. For show times *see Rep Clock, page 78, and Movie Clock, page 79. For complete film listings, see www.sfbg.com.*

Opening

☛March of the Penguins See Movie Clock. (1:20) *Clay.*

☛Me and You and Everyone We Know See "Crazy, Fantastic World," page 39. (1:30) *Act I and II, Lumiere.*

Rebound An obnoxious basketball coach (comedian Martin Lawrence) is forced to take a job overseeing junior high players after he's banned from the NCAA. (1:27) *Century Plaza, Century 20, Grand Lake.*

☛Twist of Faith This crisply edited, painfully honest doc from director Kirby Dick *(Derrida)* views the Catholic church's wide-ranging molestation scandal through the eyes of one victim: blue-collar family guy Tony Comes of Toledo, Ohio. (We're also privy to the feelings of his wife and other family members, including his children, thanks to Dick's preferred method of having some of his film shot by its subjects.) After being abused as a teenager by a trusted local priest — a teacher at Comes's Catholic high school who organized weekend gatherings at his lakeside cabin for favored male students — Comes suffered in silence for years. When he finally speaks up, seeking not a quick payout but an apology first and foremost, the injustices continue, including the horrifying realization that the Comes family has inadvertantly moved onto the same street as the alleged pedophile. As it turns out, the local diocese has done a bang-up job protecting accused priests over the years, a terrible fact that — more than the abuse itself — causes Comes to question his faith for the first time. (1:27) *Roxie.* (Eddy)

War of the Worlds Steven Spielberg does bad-guy aliens for a change in this H.G. Wells adaptation. Tom Cruise stars. (1:57) *Century Plaza, Century 20, Presidio.*

Yes A lot of people have been disappointed or bewildered by Sally Potter's paltry output since 1992's *Orlando.* They've wondered if that film's imaginative expansiveness was a fluke; if her more recent features aren't just glorified romance novels; if their storylines — suggesting it's never too late for a complicated woman to find a tall, dark, and handsome foreigner who will in turn find her G-spot — aren't too personal in a kinda-to-hella embarrassing way. (Do we really need an arthouse *How Stella Got Her Groove Back?*) These conclusions are all quite possibly true, allowing for personal taste. Nothing could induce me to witness *The Tango Lesson,* wherein Potter played herself, getting jollies off the titular quasi-erotic sessions she essentially blackmailed out of actual tango master Pablo Veron in exchange for his getting a film role. Sometimes art reflects life that thinks it's Art, and someone should be shot. However, *Yes* manages to pull off nearly an equal degree of thinly veiled self-indulgence. This extravagantly mannered tale of a molecular biologist (Joan Allen) who has an affair with a Lebanese doctor-turned-refugee (Simon Abkarian) while her marriage to an English politician (Sam Neill) rots, is visually striking, structurally inventive, filigreed with musings on colonialism, religion, race politics, and existential philosophy. Did I mention the dialogue is in rhymed verse? Potter goes out on several limbs here — though it's best to keep looking skyward (as she does), otherwise you might notice these branches are really just a couple feet from rather banal ground. (1:35) *Albany, Embarcadero, Empire.* (Harvey)

Ongoing

À Tout de Suite Director Benoit Jacquot seems comfortable slipping into the on-the-run subgenre of art cinema (think *Pierrot le Fou* or *Morvern Callar*) in his well-regarded if not entirely exceptional *A Tout de Suite.* The title translates to "right now," but like any existential French gangster picture worth its salt, this is a movie that knows how to take its time: It's more prone to hushed moments of character study than to explosive action. Jacquot's camera and story are unrelentingly committed to Lili (dynamically played by Isild Le Besco), a spacey, sometimes rash bourgeoise who falls hard for Bada (Ouassini Embarek), a Moroccan-born gangster. Lili discovers Bada's occupation when he's stealing away from his last score; he asks if she wants to run away with

Continued on page 74

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Turn to page 80 in the newly redesigned Classified section for details on how to go eat, drink, celebrate, appreciate and peruse for one month, all compliments of the Bay Guardian.

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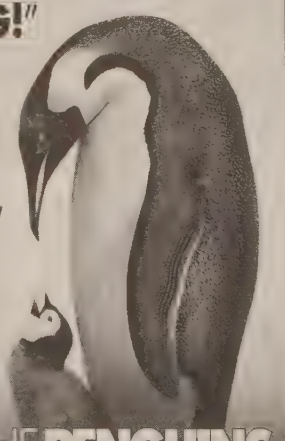

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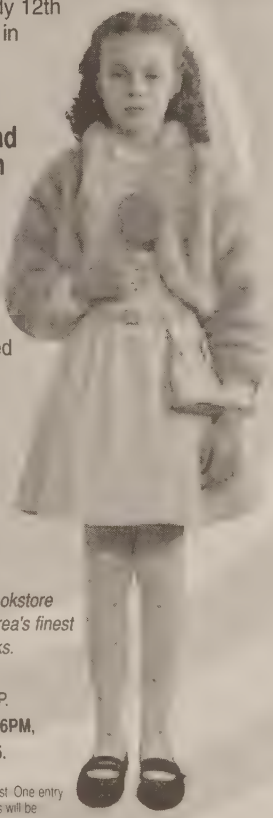

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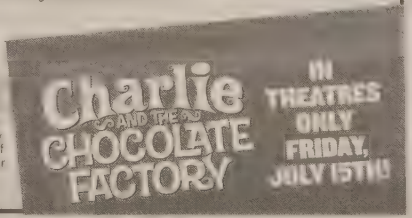

Ongoing

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him, and she — in the great tradition of so many pliable new wave heroes — packs her bags. The French new wave was formative for Jacquot (he even apprenticed with celebrated director Jacques Rivette), and he wears this influence on his sleeve, both in terms of *À Tout de Suite*'s style and narrative. Good thing, then, that Jacquot is an assured enough director to shape these influences into a standalone work. (1:35) *Opera Plaza.* (Goldberg)

The Adventures of Shark Boy and Lava Girl in 3-D (1:34) *Century 20, 1000 Van Ness, Shattuck.*
Après Vous (1:50) *Lumiere, Shattuck.*
☛**Batman Begins** *Batman Begins* boasts plenty of talent behind the camera, with Christopher Nolan *(Memento)* directing from a script he cowrote with avowed comic-book fiend David S. Goyer *(Blade, Dark City).* Nolan's approach is way less fantasyland than Tim Burton's; his Gotham is seedier, and his Batman (Christian Bale, who heads an superb cast) is younger and way more pissed-off. The first half of the film is given over to the hero's origin story; the real action kicks in once the man in black decides to clean up his city on his own terms. "People need dramatic examples to shake them out of apathy," he explains to his faithful butler Alfred (Michael Caine). Among the film's multiple villains is psychiatrist Dr. Jonathan Crane (*28 Days Later*'s Cillian Murphy), who himself has an alter ego — let's just say he puts the "scare" in "Scarecrow." *Batman Begins* may have little in common with any of the Caped Crusader's previous films, but it does resemble other recent superhero flicks, particularly *Spider-Man 2*, with its more existential approach to dual-identity crisis. The way Bale's Bruce Wayne/Batman character is handled here adds appreciable depth to a film that's also rife with enough essential coolness — gadgets, the Batmobile — to thrill Bat-fans of all stripes. (2:10) *Century Plaza, Century 20, Grand Lake, Kabuki, 1000 Van Ness, Orinda, Presidio.* (Eddy)
Bewitched The vault of old television shows is robbed yet again for *Bewitched*, the latest from frequent Hanks-Ryan purveyor Nora Ephron, who applies a semi-postmodern twist to Darren and Samantha's story. She also taps her own *Sleepless in Seattle* formula, slathering a generous coating of puppy love on a romance between grown-ups. The movie opens as honest-to-goodness witch Isabel (Nicole Kidman) touches down in Los Angeles, determined to give up her spell-casting ways. Elsewhere in Tinseltown, self-obsessed actor Jack Wyatt (Will Ferrell) decides to jump-start his career by starring in a new version of *Bewitched.* How Isabel comes to be cast as Samantha to Jack's Darren has everything to do with her nose, which she's able to twitch in exact imitation of Elizabeth Montgomery. She agrees to be on the TV show because she's attracted to Jack — for a witch, she sure is naive, interpreting his show-biz schmooze as genuine affection. Kidman and Ferrell — the unlikeliest couple since Emily Watson fell for Adam Sandler in *Punch-Drunk Love* — actually make an OK pair here, but *Bewitched*, which is packed with Hollywood in-jokes, ultimately fails to transcend its sitcom-style superficiality. (1:45) *Century Plaza, Century 20, Grand Lake, Kabuki, 1000 Van Ness, Orinda, Shattuck.* (Eddy)
☛**Caterina in the Big City** In Italian director Paolo Virzì's *Caterina in the Big City,* newcomer Alice Teghil plays Caterina, a small-town girl who moves to Rome with her misanthropic father and hapless mother. When she gets to school, she has to navigate the dicey terrain of teenage cliques and attempt to get in with the "right" crowd to help Dad climb the social ladder. Instead of limiting the story to the girl's predictable identity crisis, Virzì is willing to bring the class and political debates in contemporary Italy to the surface and posit them as a fundamental component of her family's troubles in their new hometown. Caterina's father, Giancarlo (Sergio Castellitto), represents the experience of the aspiring bourgeoisie, frequently running into the impenetrable wall of old money that surrounds the city's institutions. This frustration ultimately turns the movie inward, focusing on the emotional fallout that results from Giancarlo's failure to achieve the professional success he's so convinced he deserves. Caterina grows in the process of all of this, of course, but the movie's resolution is much more satisfying than many other loosely comparable films. (1:30) *Embarcadero, Shattuck, Smith Rafael.* (Odes)
Cinderella Man (2:18) *Balboa, California, Century 20, Empire, 1000 Van Ness.*
Crash Being promoted as the most critically acclaimed film of the year (so far), Paul Haggis's first directorial feature provides a fine opportunity to note which critics you need never take seriously again. Namely, any caught clapping their heads off at this crap-a-palooza, a steaming pile of horseshit spray-painted Oscar gold — though, in fact, *Crash* takes itself so seriously, it might settle for nothing less than the Nobel Peace Prize. Hewing way too close to the *Magnolia* model, it throws together umpteen marquee names (including Sandra Bullock, Brendan Frasier, Matt Dillon, and

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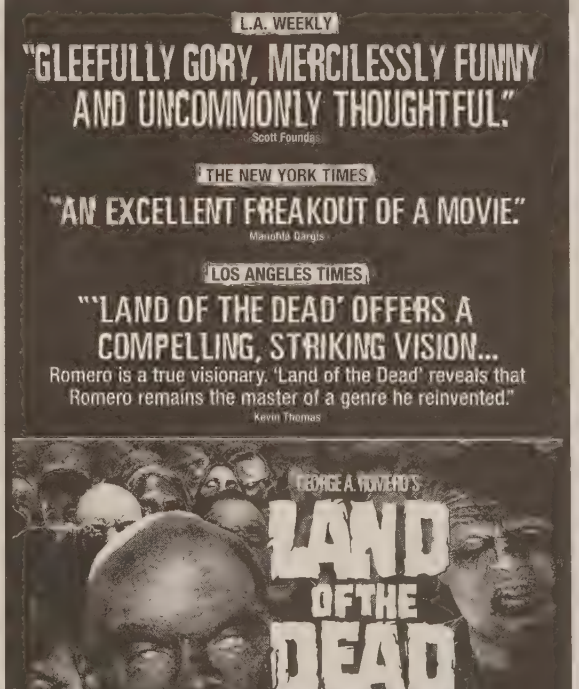

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Vacaville, Brenden 16
Vallejo, Century 14 Vallejo

Don Cheadle) as two-dimensional characters who intersect during a fateful 36 hours in that Hollywood veteran's perennial notion of Everytown, LA One dimension is that they're all racist — and aren't we all, the movie sorrowfully chides — and the other is that they're still "human," meaning they love their kids or have sick parents or such. With every scene a blunt confrontation, the movie is a Rube Goldberg contraption in which one overamped event sets off another, each obvious irony and tragic misunderstanding highlighted in boldface throughout. (1:40) *Empire, Four Star, 1000 Van Ness, Shattuck.* (Harvey)

The Deal (1:47) *Galaxy.*

☛**Enron: The Smartest Guys in the Room** When the Enron scandal hit, it grabbed enough headlines to outrage even non–Wall Street types. But if the reasons behind the company's spectacular collapse still seem kinda enigmatic — err, something about the stock market, and, like, shady accounting practices? — Alex Gibney's excellent doc *Enron: The Smartest Guys in the Room* offers clear, damning explanations. With a clever pop soundtrack keeping the pace, Gibney charts Enron's rise by delving into the psyches of charismatic company heads Ken Lay and especially Jeff Skilling; he also expounds on Enron's shady business tactics, which included banking on projected (and ultimately "imaginary") profits, firing analysts who disagreed with Enron brass, stashing debts in offshore companies, masterminding the California energy crisis (and therefore contributing to the election of the Governator), etc. Among the film's many engaging interviewees is *Fortune* magazine reporter and author Bethany McLean, who dared — during the boom years — to ask how exactly Enron made its billions. The answer — a mixture of hope, misguided faith, and sinister financial magic — turns out to be just as compelling as how exactly Enron lost its billions. (1:49) *Lumiere, Shattuck, Smith Rafael.* (Eddy)

☛**5x2** Of the five backward glances at a man and a woman's relationship in François Ozon's *5x2*, two moments stand out, almost as bookends: In the first, Marion (Valeria Bruni-Tedeschi) and Gilles (Stéphane Freiss) close their clinical but exceedingly civilized divorce proceedings with an afternoon hook-up in a Spartan hotel room. But what starts out as both tender and tentative, between two good, modern bourgeois, soon goes completely wrong, with whatever remained of the ruptured relationship in tatters. The other instance comes late in *5x2*'s game — and early on in Marion and Gilles's coupledom, as the movie's scenes from a marriage unreel backward, following time's arrow from split to sweetheart status, in a rewound-chronology gesture that subtly brings the expressway-to-yr.-skull narrative violation of *Irreversible* to mind rather than the playful scrambie of *Pulp Fiction*. Marion and Gilles have just been married, amid much merriment, dancing, and gold light. Drunken revelry, however, turns into a damsel's reverie, as the groom passes out in the gilt-and-satin baroque nuptial chamber and the bride is left alone. With *5x2* Ozon seems to query: What happens when bad love happens to a good woman? In straight-faced marriage counselor mode, the director seems less interested in blame or play (despite his striking use of pop and Italian love songs) than in peeling back the opaque truths that made up a relationship. (1:27) *Opera Plaza.* (Chun)

☛**George A. Romero's Land of the Dead** It's been a long time and a lot of sub-par (and some surprisingly good) zombie flicks since George A. Romero — who basically invented the genre with 1968's *Night of the Living Dead* — released a good movie. The wait is over with *Land of the Dead*, a pointedly political sorta-sequel to 1985's *Day of the Dead*. Zombies, or "stenches," now have free run of

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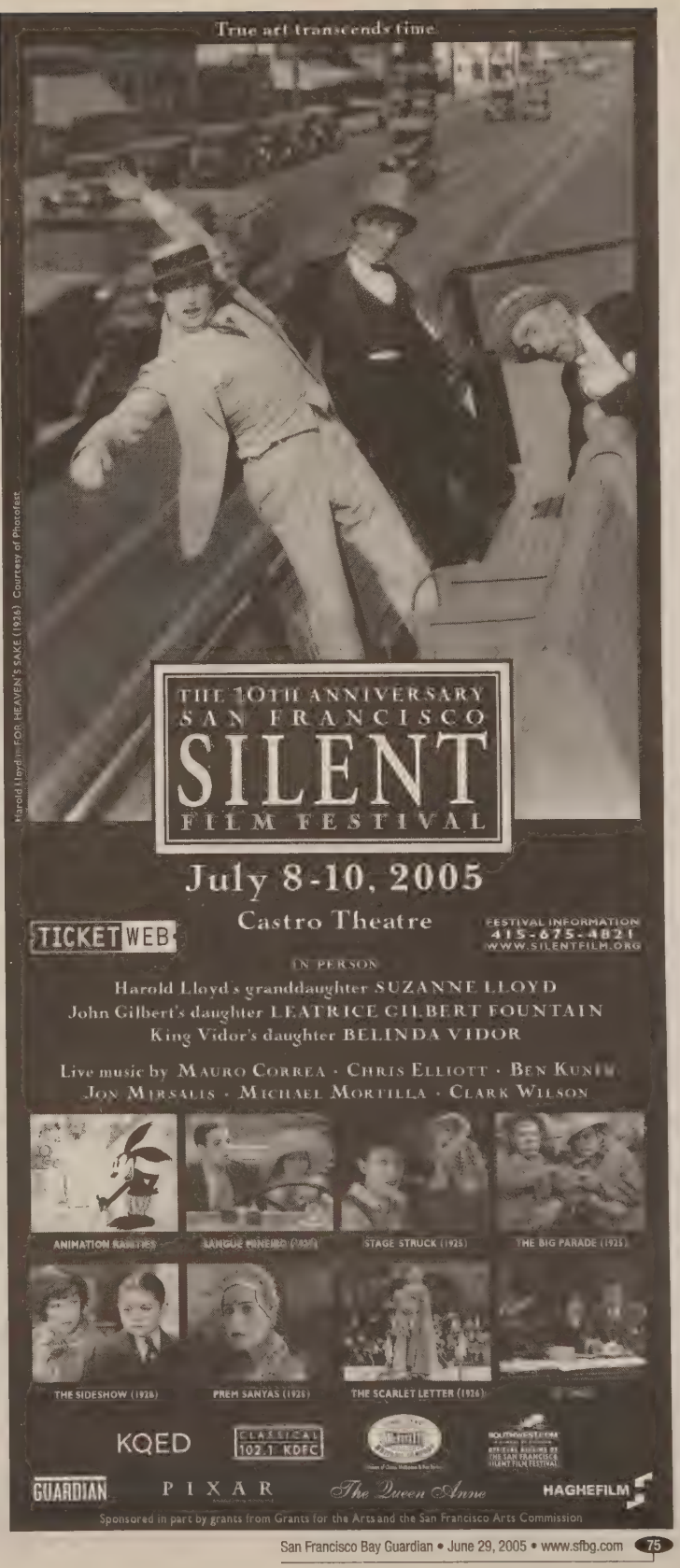

Ongoing

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the planet, with the exception of at least one heavily guarded human enclave. And there are barriers within the city as well, with rich folks living in oblivious style (thanks to a sleazy overlord played by Dennis Hopper), and poor folks existing with Dickens-esque pluck on the streets. The balance is upset by a chain reaction of events, set in motion when a disgruntled mercenary (John Leguizamo) steals a zombie-proof assault vehicle and aims its weapons at the city (Hopper's character responds, "We don't negotiate with terrorists!"). Also, as it turns out, zombies aren't as stupid as we've always believed — seems they can communicate, organize, and relearn long-forgotten motor skills (including how to fire guns). Human heroes emerge (Simon Baker and Asia Argento among them), but *Land of the Dead* belongs to Romero's gold-star zombies, who perpetrate enough sweet, sweet gore to electrify even the most discriminating horror fanatics. (1:48) *California, Century Plaza, Century 20, Kabuki, 1000 Van Ness.* (Eddy)

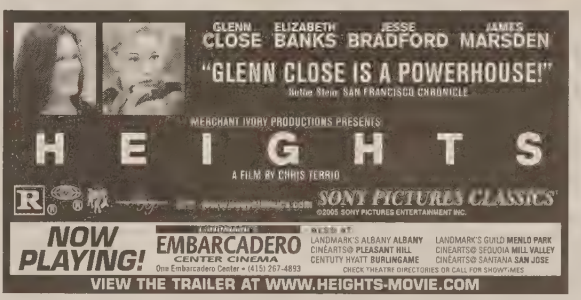
Happily Ever After Totally innocuous and pleasantly fizzy, *Happily Ever After* is an odd mélange of Cassavetes and whimsy. The film's subject is ostensibly that of marital discord, but writer-director-star (gulp) Yvan Attal *(My Wife is an Actress)* isn't interested in getting mucked up in the messy emotionalism that comes with such relationships. Rather, his characters dance around one another, crying one moment only to forget what they were so upset about a few scenes later. The film starts by focusing on a set of three male friends (two married, one flashily single), though it soon becomes clear that our stars are Attal's Vincent and Charlotte Gainsbourg's Gabrielle. Attal never really clarifies Vincent's conflicted feelings for his wife — he's friskily playful with her in one scene and cheating on her in the next — though it must be said that nowhere does he purport to understand love. *Happily Ever After* has a habit of losing track of itself, making for a sugary, if not entirely memorable, ride. Taken with Gainsbourg's sharp looks and a thoroughly silly cameo by Johnny Depp, though, it's a very pretty picture indeed. (1:40) *Opera Plaza, Shattuck.* (Goldberg)

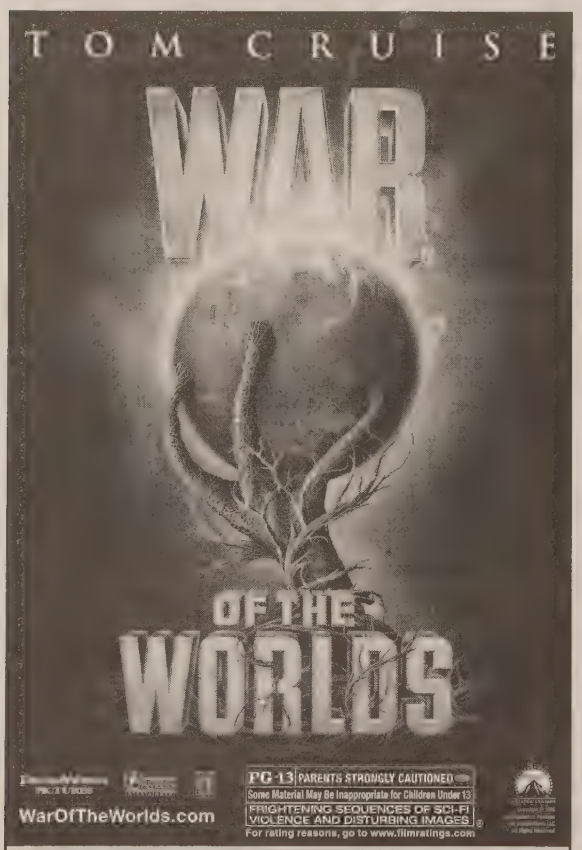
☛ **Heights** Trashing two humiliated Julliard students' passive interpretation of a Shakespearean scene, Broadway diva Diana (Glenn Close) laments today's overall dearth of passion: "We are tepid voyeurs, we are tap water!" she cries. But perhaps it's her own lost youth she's lamenting, given her open marriage, which seems increasingly open for one spouse only; a husband whose latest mistress is, embarrassingly, her own youthful understudy; and a photographer daughter, Isabel (Elizabeth Banks), whose forthcoming marriage — to dullish lawyer Jonathan (James Marsden) — her mom not-so-subtly disapproves of. But Isabel is just seeking the stability that her parents and childhood never afforded her. As it turns out, Jonathan has a past that suddenly comes back to haunt him, and a present more complex than he lets on. During the eventful 24 hours of Amy Fox's concise screenplay (adapted from her stage play), mother and daughter both suffer some rude awakenings about their relationships — including their own — and emerge at dawn with destinies redirected. This witty but nicely weighted Manhattan seriocomedy is like an extralong *New Yorker* story, modest in tenor yet precise in observation, easing us into a world that looks "glittering" on the surface but proves riddled by some very standard human flaws underneath. The excellent cast also includes, in small but sharp appearances, Isabella Rossellini, Rufus Wainwright, Eric Bogosian, George Segal, and Michael Murphy. (1:33) *Albany, Embarcadero.* (Harvey)

Herbie: Fully Loaded The first Herbie film (1968's *The Love Bug*) starred Dean Jones, who, as human lead in *That Darn Cat, The Horse in the Gray Flannel Suit,* and other classics, was the quintessential picture of Disney wholesomeness. Disney cultural elitism aside, Jones was talented at letting his assorted animal and inanimate costars hog the spotlight, a skill diva-ette Lindsay Lohan lacks. Instead she saunters (and sometimes screeches) through *Herbie: Fully Loaded* with no regard for building onscreen chemistry with her cute 1963 Volkswagen bug-with-a-soul. Herbie, a junkyard graduation gift, causes mischief right away, and speed demon Maggie finds herself breaking promises to Dad (Michael Keaton) as the bug brings her back to the racetrack. In male disguise at first, she eventually must defend her racing family's dynasty against smarmy NASCAR champ Trip Murphy (Matt Dylan). Director Angela Robinson, the first African American lesbian Disney has trusted with such a project, nearly churns out an amiable family comedy, but Lohan's lackluster acting and a weak script keeps *Herbie* stuck in first gear. (1:35) *Century Plaza, Century 20, Kabuki, Oaks, 1000 Van Ness, Presidio.* (Koh)

The Honeymooners (1:29) *1000 Van Ness.*

☛ **Howl's Moving Castle** Don't miss this latest fantastic fantasy from Japanese director Hayao Miyazaki *(Spirited Away)*, an early and





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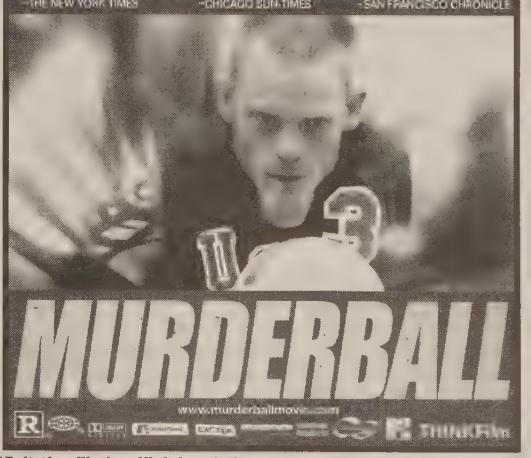

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deserving contender for next year's Best Animated Feature Oscar. *Howl's Moving Castle* has already grossed a kajillion dollars overseas, and should add to its haul with Pixar and Disney overseeing the English-language release. In a quaint village surrounded by vast fields ("Nothing out there but witches and wizards," a character remarks matter-of-factly), a young hatmaker named Sophie (voiced by Emily Mortimer) is turned into an elderly woman (Jean Simmons) at the whim of a vain witch (Lauren Bacall). To break the spell, Sophie befriends Howl (Christian Bale) — an alluring wizard with problems of his own — and ends up moving into his titular home, a rattling contraption that strides about on spindly legs and is powered by Howl's friendly fire demon (Billy Crystal). A love story, an enchanted scarecrow, a potent antiwar message, and the immortal line "I see no point in living if I can't be *beautiful*!" — this gorgeous movie's got it all, and then some. (1:40) *Kabuki, Piedmont, Shattuck (Shattuck screens both dubbed and subtitled versions).* (Eddy)

The Interpreter (2:08) *Galaxy.*

☛**Kung Fu Hustle** (1:39) *Galaxy.*

Ladies in Lavender (1:43) *Four Star, Shattuck, Smith Rafael.*

Layer Cake (1:44) *Balboa, Opera Plaza.*

The Longest Yard (1:47) *Century Plaza, Century 20.*

☛**Look at Me** (1:50) *Four Star.*

Mad Hot Ballroom Amid the cheers of classmates, 11-year-old Dominican immigrant Wilson leads a rumba so effortlessly smooth it stuns a dance judge into howls of disbelief. Framed as *Spellbound*-meets-ballroom dancing, director Marylin Agrelo's documentary *Mad Hot Ballroom* tracks the mandatory ballroom programs at three New York City schools as the classes prep for competition. The film is highly entertaining when it spotlights the contrast between the elegant art form and the age of the kids, who are still squirmy when faced with touching the opposite sex. But no matter how clumsily they spin each other around, by performing a grown-up dance, these children visually embody their elders' inflated hopes that they will become "young ladies and gentlemen," à la a different era. The sentiment is catching for the audience too, in part because the kids are soooo damned adorable. *Ballroom* captures a range of children's perspectives instead of individual stories — a strategy that weakens the film a bit. But *Mad Hot Ballroom* is exuberant, fun, and worth it for anyone who loves to dance. (1:50) *Bridge, Piedmont, Shattuck.* (Koh)

Madagascar (1:26) *Century Plaza, Century 20, Grand Lake, Kabuki, Oaks, 1000 Van Ness, Orinda.*

☛**Mr. and Mrs. Smith** The rumored real-life love connection between *Mr. and Mrs. Smith*'s stars, Brad Pitt and Angelina Jolie, adds an extra layer of intrigue to *Mr. and Mrs. Smith* — potentially luring audiences who might otherwise brush off the film as *True Lies* redux. Which it is, essentially, sexing up the spies-in-suburbia angle with jazzy direction by Doug Liman *(The Bourne Identity, Swingers)*. The movie opens with the Smiths in marriage counseling, where he can't even remember how long they've been hitched ("five or six years"). The dull routine of daily life disappears once it's revealed that both Smiths are actually top-secret assassins. Inevitably, these ruthless executioners must battle each other, symbolically wreck their tasteful abode, and realize, with sudden clarity, they really *do* love each other. At last, they can finally be a fully functioning couple — just in time to face off with their angry, armed-to-the-teeth employers. Though the film's explosion-heavy final third runs a little long, *Mr. and Mrs. Smith* puts both Pitt and Jolie to ideal use, mixing action-hero antics with slinky dance numbers. *US Weekly, Star*, and all the other tabloids ain't lying — Brangelina's got chemistry to spare. (2:20) *Century Plaza, Century 20, Kabuki, 1000 Van Ness, Presidio.* (Eddy)

☛**My Summer of Love** It's looking more like a summer of hate for 16-year-old Mona (Nathalie Press). With one parent dead from cancer and another long since vanished, she's stuck living in the pub they once ran with elder brother Phil (Paddy Considine), who wants to turn it into a "spiritual center" — and who was "a lot more fun" when his violent streak kept him in and out of jail. But escaping his usual cadre of praying born-agains one day, Mona makes the acquaintance of Tamsin (Emily Blunt), who needs a companion for her own semiexile. (Seems she's been thrown out of boarding school for offenses she's rather vague about.) Hardly your average Yorkshire village girl, Tamsin is impulsive, worldly, sophisticated, and confiding, with her own past family tragedy to share. She lives in a country manse that Mona soon more or less moves into; Tamsin's own parents are absent or indifferent to the point of nonexistence. So the two girls do the typical things teens do when they're sure they won't get caught: drink, smoke, get high, play with a Ouija board, and play pranks of varying degrees of cruelty on people who've pissed them off. They also experiment sexually, and make vows of undying devotion that sound doomed even as they're being said. It's all quite idyllic, apart from Phil's worries that Mona needs "saving," and apart from the flashes of abrupt maliciousness that sometimes make Tamsin seem like an unstable chemical that might blow up in one's face any moment. Writer-director Pawel Pawlikowski *(Last Resort)* has crafted a hypnotic parable whose humid, overripe, infinitely ominous atmosphere recalls early Peter Weir (especially *Picnic at Hanging Rock*). Scratch beneath the fascinating surface here and you might detect some reactionary concepts — female sexuality as a corrupting, Kali-like force, and lesbianism as something one is "seduced into." And the big, shocking twist toward the end may not surprise you at all. Still, *My Summer*'s textural richness, unpredictable narrative details, and overall ambiguity make it one of the few films so far this year that can qualify as a must-see. (1:24) *Act I and II, Embarcadero, Piedmont.* (Harvey)

☛**Mysterious Skin** (1:39) *Opera Plaza.*

The Perfect Man (1:51) *1000 Van Ness.*

☛**Rize** Photographer and MTV video director-turned-documentarian David LaChapelle's *Rize* privileges Watts over Hollywood. Or, to borrow a linguistic fusion used by someone in the movie, it brings the two together to form Hollywatts. An exploration of new urban dance styles, *Rize* has greater kinetic energy and visual splendor than you're likely to find in this season's big-budget blockbusters. LaChapelle's framework is simple: He moves back and forth between personal story lines and adrenaline-pumping performance sequences, building toward a climactic stadium showdown between the House of Clown, led by pioneering dancer and neighborhood activist Tommy the Clown, and the newer wave of dancers — Krumpers — that have emerged from his influence. The dancers — in particular, a powerhouse named Miss Prissy — are amazing, from 300-pound-plus Big X to a little girl, all of four years old, throwing her coat on the floor with fierce concentration before wilding out. If a whiff of suspect ethnography lingers, it's because *Rize*'s closest corollary would have to be Jennie Livingston's study of vogueing, *Paris Is Burning*, which drew accusations of exploitation during its media moment. Livingston's 1989 movie possesses a thoroughness that LaChapelle's, glossing over sexual ambiguity, lacks. But *Rize* still presents the closest thing to a hero you're likely to find in the multiplex this year — and not just one, but two, three, four, or more of them. (1:25) *California, Century 20, Embarcadero.* (Huston)

Saving Face (1:36) *Shattuck.*

Sin City (2:06) *Galaxy.*

The Sisterhood of the Traveling Pants (2:00) *Century 20.*

Star Wars: Episode III — Revenge of the Sith (2:19) *Century 20, Kabuki, 1000 Van Ness.*

☛**The Wild Parrots of Telegraph Hill** (1:13) *Opera Plaza, Smith Rafael.* ❖

Schedules are for **Wed/29–Tues/5** except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. $3-5. "The Ice Capades Film and Video Series," short works from Chicago, with live music by Velvetron, *Fri, 8.*

BALBOA THEATER 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. $6-8.50. "Human/Nature": **Aguirre: The Wrath of God** (Herzog, 1972) *Wed, 2:35, 7;* **Dersu Uzala** (Kurosawa, 1975) *Wed, noon, 4:20, 8:55;* **South: Ernest Shackleton and the *Endurance* Expedition** (Shackleton and Hurley, 1919) *Thurs, 3:05, 7 (live musical accompaniment at 7pm show);* **People of the Wind** (1976) *Thurs, 12:55, 4:50, 8:45;* **Himalaya** (Valli, 1999) *Fri-Sat, 12:35, 4:50, 9:10;* **Saltmen of Tibet** (Koch, 1997) *Fri-Sat, 2:40, 7;* **The Black Stallion** (Ballard, 1979) *Sun, 2:40, 7;* **The Secret of Roan Inish** (Sayles, 1994) *Sun, 12:40, 4:55, 9:15;* **Koyaanisqatsi** (Reggio, 1983) *Mon-Tues, 1:55, 5:35, 9:20;* **Chac: The Rain God** (Klein, 1974) *Mon-Tues, noon, 3:40, 7:25.*

BRIDGE THEATRE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. $10. "Midnight Mass with Your Hostess Peaches Christ": **Faster, Pussycat! Kill! Kill!** (Meyer, 1966) *Fri-Sat, midnight.* With star Tura Satana in person.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5.50-8.50. •**Barry Lyndon** (Kubrick, 1975) and **The Duellists** (Scott, 1977) *Wed, 12:30, 6.* **Sundays and Cybele** (Bourguignon, 1962) *Thurs, 7, 9:15.* International Latino Film Festival presents **Sex, Politics, and Cocktails** (Hernandez, 2002) *July 1-7, 7, 9:15 (also Sat-Sun, Mon, Wed, 1, 3, 5).*

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9. **The Wild Parrots of Telegraph Hill** (Irving, 2004) *call for times.* **Enron: The Smartest Guys in the Room** (Gibney, 2004) *call for times.* **Ladies in Lavender** (Dance, 2004) *call for times.* **Caterina in the Big City** (Virzi, 2003) *call for times.* **The Best of Youth (Parts One and Two)** (Giordana, 2003) *July 1-7, call for times.*

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs, 7;* e-mail for film title and to RSVP.

PHOTO BY JENNIFER DRUMMOND

Perchance to dream: UC Berkeley professor Robert Sharf discusses the Buddhist themes of *Waking Life* at a special Red Vic screening.

'FILM NIGHT IN THE PARK' Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-5 donation. **The Grapes of Wrath** (Ford, 1940) *Fri, 8;* **The Searchers** (Ford, 1956) *Sat, 8.* Outdoor screenings.

GALERIA DE LA RAZA 2857 24th St, SF; info@galeriadelaraza.org. $5-7. **El Polaquito** (Desanzo, 2003) *Wed, 7:30.*

HUMANIST HALL 390 27th St, Oakl; (925) 487-4419, www.humanisthall.net. Free ($5 donation accepted). **Peaceable Kingdom** *Wed, 7:30.*

'INTERNATIONAL WORKING CLASS FILM AND VIDEO FESTIVAL' Four Star Theater, 2200 Clement, SF; www.laborfest.net. $8.50. •**Mardi Gras: Made in China** (Redmon, 2005) and **The Concrete Revolution** (Guo, 2004) *Tues, 7.*

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. **Il Pesce Innamorato** (Pieraccioni, 1999) *Tues, 6:30.*

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). $10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8.*

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $4-8. "Recovered Memory: Bay Area Underground Features from the '70s": **Shoot the Whale** (Makanna, 1971) *Wed, 7:30.* "The Art of Anime: Studio Ghibli": **Only Yesterday** (Takahata, 1991) *Thurs, 7:30.* Call for Fri-Tues events.

RED POPPY ART HOUSE 2698 Folsom, SF; (415) 826-2402, arthouse@redpoppy.net. $5-10. "Pablo Neruda Celebration" *Sat. 9.*

RED VIC 1727 Haight, SF; (415) 668-3994. $4-7. **Siddhartha** (Rooks, 1972) *Wed, 2, 4, 7:15, 9:15.* **Waking Life** (Linklater, 2001) *Thurs, 8.* **Dead Man** (Jarmusch, 1996) *Fri-Sat, 7, 9:25 (also Sat, 2, 4:25).* **Winged Migration** (Perrin, 2002) *Sun and Tues, 7:15, 9:25 (also Sun, 2, 4:15).*

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. $4-10. **Immortel Ad Vitam** (Bilal, 2004) *Wed-Thurs, 7, 9:15 (also Wed, 2, 4:30).* **The Power of Nightmares** (Curtis, 2004) *7 (also Sat-Sun, noon, 3:30).* **Twist of Faith** (Dick, 2005) *July 1-7, 6, 8, 9:45 (also Sat-Sun, Wed, 2, 4).*

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission ($6-10). **Paul Klee** (van der Rohe) *Thurs/30, 11am.* "Photographers in Focus" *Thurs/30-Fri/1, 1.* **Dark Shadows: Episodes 214 and 222** (1967) *Thurs/30, 3 and 7.* **Atget** (1967) *July 1-15, daily except Wed, 11am.* **Richard Tuttle: Never Not an Artist** (Maybach, 2005) *July 2-Oct 16, daily except Wed, 1 (also Thurs, 7).* **Dark Shadows: Episodes 236 and 365** (1967) *July 1-Aug 14, daily except Wed, 3.*

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; (415) 557-4461. Free. "Different from the Others: Homosexuality in Germany Before World War II": **Aimée and Jaguar** (Färberböck, 1999) *Thurs, noon.* Large-screen video presentation.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $5-8. **Winter Soldier** (Winterfilm Collective, 1972) *Fri, 7:30.* ❖

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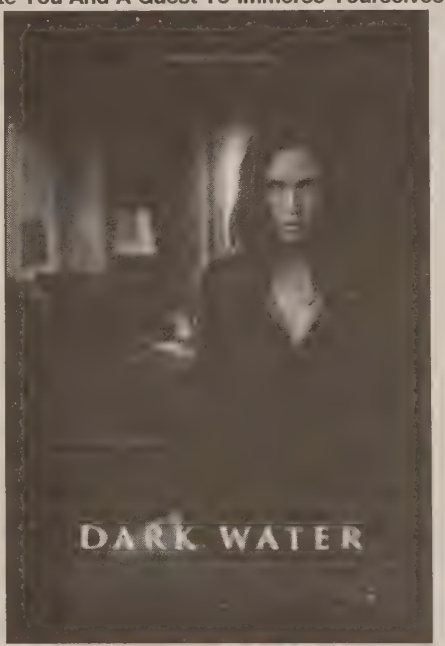

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Visit www.HauntedHaight.com to find out which of the tour's many chilling tales is highlighted with the image of a pentagram. Then e-mail your answer to promos@sfbg.com (subject line must read DARK WATER PROMO or your message will be rejected). Include your name and mailing address, and you'll be entered to win a screening pass good for two! One lucky winner will also receive two complimentary tickets to the infamously terrifying Haunted Haight Walking Tour!

Deadline for entry is Thursday, June 30, 2005 at 5 PM.

No purchase necessary to enter contest. One entry per person/household, duplicate entries will be disqualified. Passes – each good for two – are in limited supply and will be distributed randomly by mail among all valid entries.

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DARK WATER Opens Nationwide on Friday, July 8

Puttin' on the Ritz: *March of the Penguins* gets up close and personal with nature's best-dressed birds.

'March of the Penguins'

Birds of a feather suffer together

Pity the emperor penguin. His name is glorious, but his lot in life — as incredulously documented by Luc Jacquet and narrated with morbid amusement by Morgan Freeman — is one of unrelenting duty and sacrifice. The emperor penguin doesn't much lord it over anyone. A penguin couple don't fly or swim the 70 miles to their breeding grounds, they hoof it. When they produce that precious egg together, they both have to take turns carefully stowing it away under their bodies, or on their toes, so it doesn't hit the ice and instantly freeze-dry to death. Each parent starves for months at a time while caring for their baby in the coldest, driest climate on Earth, only to watch some of those infants be kidnapped by predatory arctic birds. If social Darwinists love the traditional top-of-the-food-chain tale, only a true evolutionary thinker can really appreciate this one. Or a working parent. *March of the Penguins* has less in common with French adventures into animal kingdoms — *Microcosmos, Winged Migration* — than it does with the more moralizing cultural work of, say, Robert Flaherty. But it's still got to be the most beautifully filmed animal story of the year, in one of the landscapes most endangered by rapacious humanity: gorgeous mile after mile of frozen earth, with pastel skyscapes, brutal storms, and line after line of amazing, tuxedoed birds, devotedly marching in formation. (Susan Gerhard)

Show times are for **Wed/22 through Tues/28** *except where otherwise noted. Double features are marked with a* •. ♿ *Wheelchair accessible.* 𝅘𝅥𝅯 *Listening device.* **P** *Free, reduced-rate, or validated parking. See Rep Clock, page 78, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.*

San Francisco

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. • **Aguirre: The Wrath of God** Wed, 2:35, 7; and **Dersu Uzala** Wed, 4:20, 8:55. • **Black Stallion** Sun, 2:40, 7; and **The Secret of Roan Innish** Sun, 12:40, 4:55, 9:15. • **Cinderella Man** 2:05, 6:45; and **Layer Cake** 12:05, 4:45, 9:25. • **Himalaya** Fri-Sat, 12:35, 4:50, 9:10; and **Saltmen of Tibet** Fri-Sat, 2:40, 7. • **Koyaanisqatsi** Mon-Tues, 1:55, 5:35, 9:20; and **Chac the Rain God** Fri, noon, 3:40, 7:25. • **South: Ernest Shackleton and the Endurance Expedition** Thurs, 3:05, 7; and **People of the Wind** Thurs, 12:55, 4:50, 8:45.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. **Faster Pussycat Kill! Kill!** Fri-Sat, midnight. **Mad Hot Ballroom** 4:15, 7, 9:35 (also Sat-Mon, 1:30).

CENTURY PLAZA 𝅘𝅥𝅯 **P** South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. **Batman Begins, Bewitched, Herbie: Fully Loaded, Land of the Dead, The Longest Yard, Madagascar, Mr. and Mrs. Smith, Rebound** (starts Fri), **Star Wars: Episode III** (Wed-Thurs), **War of the Worlds** (starts Wed).

CENTURY 20 𝅘𝅥𝅯 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. **The Adventures of Shark Boy and Lava Girl in 3-D, Batman Begins, Bewitched, Cinderella Man, Herbie: Fully Loaded, The Honeymooners** (Wed-Thurs), **Howl's Moving Castle** (Wed-Thurs), **Land of the Dead, The Longest Yard, Madagascar, Mr. and Mrs. Smith, The Perfect Man** (Wed-Thurs), **Rebound** (starts Fri), **Rize, The Sisterhood of the Traveling Pants, Star Wars: Episode III, War of the Worlds** (starts Wed).

CLAY 𝅘𝅥𝅯 Fillmore/Clay. 267-4893, 777-FILM, #096. Après Vous Wed-Thurs, 4:15, 7, 9:30 (also Fri-Sun, 1:30). **March of the Penguins** (starts Fri) noon, 2:15, 4:30, 7, 9:15.

CORONET ♿ 𝅘𝅥𝅯 **P** Geary/Arguello. 752-4400. Call for shows and times.

EMBARCADERO CENTER CINEMA ♿ 𝅘𝅥𝅯 **P** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. **Caterina in the Big City** 1:30, 4:20, 7:10, 10 (also Thurs, noon). **Enron** Wed-Thurs, 1, 4, 7, 9:40. **Heights** Wed-Thurs, noon, 2:30, 4:50, 7:30, 9:50; Fri-Tues, 12:20, 2:40, 5, 7:30, 9:50. **My Summer of Love** Wed-Thurs, 12:20, 2:45, 5:10, 7:40, 10:10; Fri-Tues, 1, 4, 7, 9:20. **Rize** 12:10, 2:20, 4:30, 7:20, 9:30. **Yes** (starts Fri) noon, 2:30, 5:05, 7:40, 10:10.

EMPIRE 𝅘𝅥𝅯 **P** West Portal/Vicente. 661-2539. Call for times. **Cinderella Man, Crash, My Summer of Love** (Wed-Thurs), **Yes** (starts Fri).

FOUR STAR Clement/23rd Ave. 666-3488. **Crash** 1:15, 5:25, 9:35. **The Hitchhiker's Guide to the Galaxy** Wed-Thurs, 4:30, 9:35. **Kingdom of Heaven** Wed-Thurs, 1:30, 6:45. **Ladies in Lavender** Fri-Tues, 3:15, 7:25. **Look at Me** 3:20, 7:30. **Walk on Water** Fri-Tues, 5:20, 9:30.

GALAXY ♿ 𝅘𝅥𝅯 Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. **The Deal** Wed-Thurs, 1, 4, 7:10, 9:45. **The Interpreter** Wed-Thurs, 1:15, 4:15, 7, 9:35. **Kung Fu Hustle** Wed-Thurs, 12:45, 4:10, 7:10, 9:40. **Sin City** Wed-Thurs, 1, 4, 7, 9:35.

KABUKI 8 ♿ 𝅘𝅥𝅯 **P** Post/Fillmore. 931-9800. Call for times. **Batman Begins, Cinderella Man** (Wed-Thurs), **Bewitched** (starts Fri), **Crash** (Wed-Thurs), **Herbie: Fully Loaded** (starts Fri), **Howl's Moving Castle, Land of the Dead** (starts Fri), **The Longest Yard** (Wed-Thurs), **Madagascar, Mr. and Mrs. Smith, Star Wars: Episode III.**

LUMIERE ♿ 𝅘𝅥𝅯 **P** California/Polk. 267-4893, 777-FILM, #097. 5x2 Wed-Thurs, 4:45, 7:15, 9:35. **Après Vous** Fri-Tues, 4:30, 7, 9:25 (also Fri-Mon, 2). **Enron** Fri-Tues, 4:15, 6:45, 9:15 (also Fri-Mon, 1:45). **Happily Ever After** Wed-Thurs, 4:15, 6:45, 9:15. **Me and You and Everyone We Know** (starts Fri) 4:45, 7:15, 9:35 (also Fri-Mon, 2:15). **Saving Face** Wed-Thurs, 4:30, 7, 9:25.

METREON ♿ Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. **Bewitched** Wed-Thurs, 1, 4, 7, 10.

1000 VAN NESS ♿ 𝅘𝅥𝅯 **P** 1000 Van Ness. 931-9800. Call for times. **The Adventures of Shark Boy and Lava Girl in 3-D, Batman Begins, Bewitched** (starts Fri), **Cinderella Man, Crash, Herbie: Fully Loaded** (starts Fri), **High Tension** (Wed-Thurs), **The Hitchhiker's Guide to the Galaxy** (Wed-Thurs), **The Honeymooners, The Interpreter, Land of the Dead** (starts Fri), **Lords of Dogtown** (Wed-Thurs), **Madagascar, Monster-in-Law, Mr. and Mrs. Smith, The Perfect Man, The Sisterhood of the Traveling Pants, Star Wars: Episode III.**

OPERA PLAZA ♿ 𝅘𝅥𝅯 Van Ness/Golden Gate. 267-4893, 777-FILM, #028. 5x2 Fri-Tues, 4:30, 9:35. **Happily Ever After** Fri-Tues, 1:45, 7. **Layer Cake** 1:30, 4, 6:45, 9:20. **Mysterious Skin** Wed-Thurs, 1:45, 4:15, 7, 9:25; Fri-Tues, 4:15, 9:25. **À Tout de Suite** 2, 7:15 (also Wed-Thurs, 4:30, 9:35). **The Wild Parrots of Telegraph Hill** 2:15, 4:45, 7:30, 9:40.

PRESIDIO ♿ 𝅘𝅥𝅯 2340 Chestnut. 776-2388. **Batman Begins** 1:10, 4, 7, 9:50. **Herbie: Fully Loaded** 1, 3:50, 7:05, 9:15. **Mr. and Mrs. Smith** 1:20, 4:10, 7:10, 9:45. **War of the Worlds** (starts Wed) 12:30, 2:55, 5:20, 7:45, 10:10.

STONESTOWN ♿ 𝅘𝅥𝅯 **P** 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. **Mad Hot Ballroom** Wed-Thurs, 1:15, 4, 7, 9:30. **Saving Face** Wed-Thurs, 1:30, 3:45, 7:15, 9:30.

VOGUE 𝅘𝅥𝅯 Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. **Howl's Moving Castle** Wed-Thurs, 1:30, 4:15, 7, 9:45.

Oakland

GRAND LAKE ♿ 𝅘𝅥𝅯 **P** 3200 Grand, Oakl. (510) 452-3556. Call for Fri-Tues shows and times. **Batman Begins** Wed-Thurs, 1, 4, 7, 10. **Bewitched** Wed-Thurs, 11:40a, 2:15, 4:45, 7:15, 9:30. **Madagascar** Wed-Thurs, 11:45a, 1:45, 3:45, 6, 8, 9:45. **Rebound** (starts Fri). **Star Wars: Episode III** Wed-Thurs, noon, 3:15, 6:30, 9:40.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. **Batman Begins** Wed-Thurs, 12:30, 3:45, 7, 10:05. **Bewitched** Wed-Thurs, noon, 2:30, 5, 7:30, 10. **Crash** Wed-Thurs, 3:10, 8. **Herbie: Fully Loaded** Wed-Thurs, 11:20a, 1:50, 4:30, 7, 9:30. **The Honeymooners** Wed-Thurs, 12:30, 5:10. **Land of the Dead** Wed-Thurs, 12:35, 3, 5:25, 7:50, 10:20. **The Longest Yard** Wed-Thurs, 11:25a, 2:05, 5, 7:45, 10:30. **Madagascar** Wed-Thurs, 11:45a, 2:15, 4:45, 7:25, 9:45. **Mr. and Mrs. Smith** Wed-Thurs, 11a, 1:50, 4:45, 7:40, 10:35. **Star Wars: Episode III** Wed-Thurs, 12:15, 3:30, 7, 10:15.

PARKWAY 1834 Park, Oakl. (510) 814-2400. Call for Fri-Tues shows and times. **Enron** Wed-Thurs, 6:30. **High Tension** Wed-Thurs, 9:45. **The Hitchhiker's Guide to the Galaxy** Wed-Thurs, 7. **Kung Fu Hustle** Wed-Thurs, 9:15.

PIEDMONT 𝅘𝅥𝅯 Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. **Howl's Moving Castle** (dubbed) 4, 7, 9:35 (also Sat-Mon, 1:15). **Mad Hot Ballroom** 4:15, 6:45, 9:15 (also Fri-Mon, 1:30). **My Summer of Love** 4:30, 7:15, 9:25 (also Fri-Mon, 1:45).

Berkeley area

ACT I AND II 𝅘𝅥𝅯 **P** Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. 5x2 Wed-Thurs, 7, 9:20. **Me and You and Everyone We Know** (starts Fri) 7, 9:20 (also Sat-Mon, 2, 4:30). **My Summer of Love** 7:15, 9:30 (also Sat-Mon, 2:30, 4:45).

ALBANY ♿ 𝅘𝅥𝅯 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. **Heights** Wed-Thurs, 6, 8:25; Fri-Mon, 2, 4:30, 7, 9:30; Tues, 6:15, 8:35. **Saving Face** Wed-Thurs, 6:15, 8:35. **Yes** (starts Fri) Fri-Mon, 1:45, 4:15, 6:45, 9:20; Tues, 6, 8:25.

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA 𝅘𝅥𝅯 **P** Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. **Cinderella Man** 5, 8:15 (also Fri-Sun, 2). **Land of the Dead** 4:30, 7, 9:30 (also Fri-Mon, 2:15). **Rize** 4:45, 7:15, 9:15 (also Fri-Mon, 2:30).

EMERY BAY ♿ 𝅘𝅥𝅯 **P** 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. **The Adventures of Shark Boy and Lava Girl in 3-D** Wed-Thurs, 11:40a, 2:15, 4:30. **Bewitched** Wed-Thurs, 11:20a, 12:20, 1:50, 3, 4:20, 5:30, 7:10, 8:10, 9:45, 10:40. **Herbie: Fully Loaded** Wed-Thurs, 11:30a, 12:10, 2, 2:45, 4:30, 5:15, 7, 7:45, 9:30, 10:10. **Honeymooners** Wed-Thurs, 7:20, 9:40. **Howl's Moving Castle** Wed-Thurs, 11:20a, 2, 4:45, 7:30, 10:15. **Land of the Dead** Wed-Thurs, noon, 2:30, 4:45, 7:30, 9:50. **Mr. and Mrs. Smith** Wed-Thurs, 11:15a, 12:15, 2:10, 4, 5, 7:15, 8, 10, 10:45. **Rize** Wed-Thurs, 12:30, 2:40, 5:30, 7:40, 10.

OAKS ♿ 𝅘𝅥𝅯 1875 Solano, Berk. (510) 526-1836. **Herbie: Fully Loaded** Wed-Thurs, 11:40a, 2, 4:30, 7, 9:20; Fri-Tues, 12:40, 3:10, 5:40, 8. **Madagascar** Wed-Thurs, 11:50a, 2:10, 4:40, 6:50, 9; Fri-Tues, 12:30, 2:50, 5:20, 7:45.

ORINDA ♿ 𝅘𝅥𝅯 4 Orinda Theater Square, Orinda. (510) 254-9060. Call for Fri-Tues shows and times. **Batman Begins** Wed-Thurs, 7:30. **Bewitched** Wed-Thurs, 7, 9:15. **Madagascar** Wed-Thurs, 6, 8, 9:45.

SHATTUCK CINEMAS ♿ 𝅘𝅥𝅯 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. **The Adventures of Shark Boy and Lava Girl in 3-D** Fri-Tues, 2:05, 4:25. **Après Vous** Wed-Thurs, 1:45, 4:35, 7:10, 9:40; Fri-Tues, 1:25, 4, 6:50, 9:25. **Bewitched** Wed-Thurs, 1, 3:10, 5:20, 7:30, 9:50; Fri-Tues, 2:10, 4:45, 7:20, 9:50. **Caterina in the Big City** Fri-Tues, 1:50, 4:35, 7:10, 9:45. **Crash** 2, 4:30, 7:05, 9:30. **Enron** 4:10, 9:10. **Happily Ever After** Wed-Thurs, 1:50, 4:40, 7:15, 9:45; Fri-Tues, 6:55, 9:15. **Howl's Moving Castle** (dubbed) 1:30, 4:15, 7, 9:35. **Howl's Moving Castle** (subtitled) 2:15, 5:15, 8. **The Hitchhiker's Guide to the Galaxy** Wed-Thurs, 1:15, 6:40. **The Honeymooners** Wed-Thurs, 9:15. **Ladies in Lavender** 1:40, 6:40. **Mad Hot Ballroom** 1:35, 4:05, 6:45, 9:20. **The Perfect Man** Wed-Thurs, 2:05, 4:25, 6:55. **Saving Face** Fri-Tues, 1:45, 4:40, 7:15, 9:40. **The Sisterhood of the Traveling Pants** Wed-Thurs, 4, 9:25.

UA BERKELEY 𝅘𝅥𝅯 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. **The Adventures of Shark Boy and Lava Girl in 3-D** Wed-Thurs, 11:30a, 1:50, 4, 6:45, 9:15. **Batman Begins** Wed-Thurs, 12:45, 1:45, 3:45, 4:45, 7, 7:45, 10, 10:45. **Mr. and Mrs. Smith** Wed-Thurs, 11:30a, 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:30. **Star Wars: Episode III** Wed-Thurs, 12:15, 1:15, 3:15, 4:15, 6:30, 7:15, 9:30, 10:15. ❖

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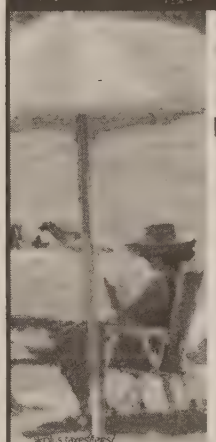

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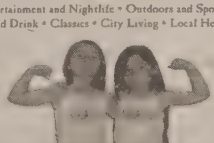

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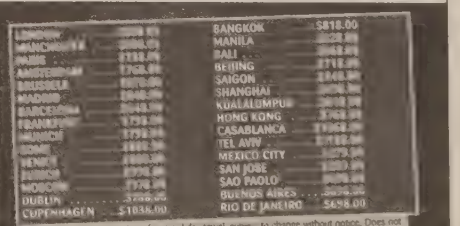

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being there by rachel brahinsky

Holy river

It's five in the morning. A white sun rises through a hazy, pearl-toned sky over the eastern bank of the Ganges River. Cresting the arc of the water to the north is a chaotic piling of temples, crumbling cement stairways, and half-finished buildings. In the narrow alleyways in between, deep gutters are filled with murky liquids; masses of people charge in all directions, barely avoiding steaming wet heaps of cow shit.

Along the river's edge, as the morning light grows, Indian families wearing brightly colored clothes wash and pray. To the north, a crematorium pours out dark smoke. To the south, just a few feet away from some of the bathers, a dead body wrapped in a white sheet bobs with the tide. Somewhere down river a lone (human?) eyeball drifts, long tendrils snaking through the stream, like some soft sea creature. Trailing the eye: a naked skull, likely cleaned dry from the heat of the furnace.

Welcome to Varanasi, a city of nearly one million people in northern India, and one of the holiest places in the Hindu tradition. People travel here on once-in-a-lifetime missions to be healed — or to die, and be carried off in the ostensibly holy waters of the Ganges. For travelers, getting to know Varanasi is a multilayered experience — and a fascinating case study in the intersections of geography, religion, culture, and tourism.

The tourist experience here has some universal elements. For instance, when I stepped out of the ancient sleeper train that had carried me 14 hours west from Calcutta, I was immediately caught up in a swarm of thin, sweaty men plying wares and offering rides and hotels. Maneuvering through, I hopped into an auto-rickshaw (kind of a cross between a motorcycle and a go-cart) and was swept into a ribboning stream of other rickshaws (both auto- and bicycle-powered), bikes, and people who moved with almost no adherence to any discernible traffic law — other than a vague nod to the British habit of driving on the left.

The chaos of the streets extends to the marketplaces, where the steady drumming of shopkeepers' pitches hits the ears, and you navigate around cow patties left by some very large holy bovines, who roam freely. Once you learn to bargain, you're in a position to buy some amazing stuff — from yards of cloth to food to piles and piles of multicolored bindis and beads — at ridiculously low prices.

The markets here serve Indian and foreign travelers alike — but most people make the pilgrimage here for other reasons. Each morning, visitors and locals gather at the edge of the water to wash and pray. All day long, funeral processions wend through the streets and arrive at one of two burning stations along the ghats, massive temples that serve alternately as docks for boats and altars for worshipers. There's no crying — and typically, as far as I could tell, no women — at these ceremonies, which consume 360 to 400 kilograms of wood per body burned.

First built some 2,000 years ago, Varanasi is nested around the Ganga (as it's called here), which serves as spiritual mother and literal life force of the community. The town uses its waters as bathtub, drinking source, and absorber of runoff from city streets and sewage tanks. So while the locals and the believers dip in daily, I stayed away, after reading that there's literally no oxygen left from all the toxicity. Still, the sight of the Ganges River is an amazing thing. Despite the pollution (and the floating refuse), the water smells fresh and looks clear, and an early-morning boat ride along the ghats made me want to melt into the velvety stream.

Trip planner

When to go The best time is November through March, the winter months. If you want to brave the summer, note that this year it reached 118 degrees more than once in early June.

Getting there Take the sleeper train from Delhi (12 hours) or Calcutta (14 hours). Fares depend on class of travel and whether you want air-conditioning. Most likely you'll get in and out of town for between $10 and $25.

Where to stay For budget travelers, the town is a dream. Places start at about $1 to $3 a night and go up (slowly) from there. Try Sandya Guest House, Shivala Ghat. $1.75–$14. 0091-0542-2276808, thirdeyevns@yahoo.com.

Where to eat Vinod Restaurant, Padmashree Crossing, Bhadaini. Meals can run from about 40¢ to a couple dollars if you're splurging. Best deal: the Special Thali, a scrumptious mixed platter with two main dishes, dal, rice, yogurt, and dessert (enough for two people) for under $1.

Varanasi is, in many ways, a quintessentially 21st-century Indian city — a place where new and old clash and where spiritual traditions blend with daily life. If you're interested in Hinduism or Islam, this is a good place to study (formally at the local university, or informally in one of many temples). If you're interested in yoga, massage, or the intricacies of playing the tabla, you can work with one of many teachers here.

It's also a place filled with wonderfully friendly people, delicious food, and several great bookstores. Something about it beckons travelers to stay for a while and learn — most significantly, perhaps, about a new way to face the inevitable end of life. ❖

Former Bay Guardian *news reporter Rachel Brahinsky is traveling through India and Thailand this summer. Reach her at lilypad42@gmail.com.*

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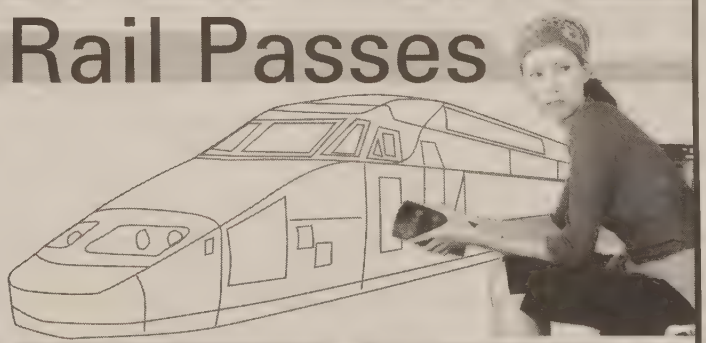

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We're Hiring Field Marketing Reps! Our Chicago-based marketing firm is seeking fun, energetic folks for promotional field reps in the San Francisco Bay area. We're looking for outgoing, reliable, customer service oriented applicants with a strong work ethic and an ability to work independently. Previous marketing/promotions experience a plus, but not necessary. We provide training, you provide a great attitude! This marketing position is with a tobacco client and offers flexible hours (up to 35 hours a week), a daily travel per diem, and an optional 401K plan and a job without walls (cubicle-phobes are encouraged to apply). The salary range is $13-$15 an hour (not sales or commission based), paid bi-weekly. Interested in being the face and personality of our clients products? Send a cover letter and resume to SanFranRep@legacymp.com. PLEASE ATTACH RESUME AS MS WORD DOCUMENT. DO NOT PASTE INTO EMAIL.

ACTIVISM

ACTIVISM IS NOW

The Best Summer Job Ever! Make $500-$1000/week & Literally Save THOUSANDS of Children! Part & full time hours, benefits, Valuable training in street outreach, Opportunities to travel nationally & abroad, Inspire change while individually connecting with diverse people, Sunshine, fresh air, freedom. Learn More About Our Campaign Partner at www.children.org. Call (415) 462-5717 or sanfranciscojobs@dialoguedirect.com. www.DialogueJobs.com

ACTIVISM

End the Occupation!

100,000 Iraqis and 1700 U.S. Troops Dead. $207.5 Billion Spent. CA Peace Action is hiring grassroots organizers. Women and bilingual encouraged to apply, base pay, paid training, opportunities for advancement, near BART, downtown Berkeley. FT - Call Rebecca (510) 849-2272 x306, $280-$400/week with health/dental. PT - Call Cara (510) 849-2272 x605, evening. hrs. up to $25/hr. **www.californiapeaceaction.org**

ACTIVISM

Forests Forever

Get Active And Work To Make A Difference! We're hiring PT Phone Canvassers to help save CA's old-growth trees. $12.02/hr. + bonuses, paid training, vacation/ sick/ holiday pay. Eve's and optional Sunday shift. Call (415) 974-4218 ext. 260. www.forestsforever.org **(See our display ad for more info)**.

ACTIVISM

Oil and Water Don't Mix

Clean Water Action is hiring motivated and articulate activists to protect California's coast from oil drilling. Organize communities to stop the oil lobby from getting away with this backroom deal. Earn over $5000 this summer plus bonus and benefits. Work 1:30-10pm, Mon-Fri, Ft/ Pt avail. Call (415) 369-9160 x301.

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ATTENTION! DRIVER TRAINEES Needed Now! You can earn $35K to $75K in your new career. We will sponsor the total cost of your CDL training. EOE. Call: (800) 358-9512, (800) 333-8595. No Experience Needed! (Cal-SCAN)

DRIVER

CABLE/LINE INSTALLER APPRENTICES. Learn to install, maintain, repair interior comm. systems and navigation equipment. No experience req'd. Must be 17-34 w/H.S. diplomas. Call 1-800-345-6289. (Cal-SCAN)

DRIVER

DEDICATED LANES HOME OFTEN. $ign-On Bonu$ new pay/benefits plan. Vans - 11 Western. Reefers - 48 States. 800-547-9169 x3216. Owner Operators Welcome! Apply online www.MayTrucking.com (Cal-SCAN)

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DRIVER - COVENANT TRANSPORT. Excellent Pay & Benefits for Experienced Drivers, O/O, Solos, Teams & Graduate Students. Bonuses Paid Weekly. Equal Opportunity Employer. 1 (888) MORE PAY (1-888-667-3729) (Cal-SCAN)

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DRIVER: TUITION PAID training! CDL-A in 2 1/2 weeks! Tuition reimbursement for recent graduates! Miles, Money, Home Time! Must be 21. Drive CRST Van Expedited. (800) 781-2778. * (Cal-SCAN)

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DRIVER

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DRIVER

HOME INSPECTION TRAINING. CREIA approved & State registered. New Inspector Training, IESO Mold, pools & more. Building Specs, Inc. (800) 217 7979 www.buildingspecs.com (Cal-SCAN)

DRIVER

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$12.02/hr. + Bonuses
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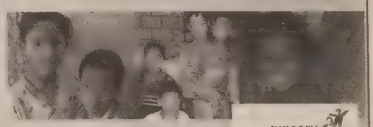
THE BEST SUMMER ACTIVISM JOB EVER!

Make $500-$1000/week and Literally Save THOUSANDS of Children!
Join the devoted face-to-face fundraisers of DialogueDirect, Inc., now working with Children International, and be part of a global family that has saved over 24,000 children from an impoverished existence.



www.children.org
CHILDREN INTERNATIONAL
- Earn $500-$1000/wk.
- Part & full time hours, benefits
- Valuable training in street outreach
- Opportunities to travel nationally & abroad
- Inspire change while individually connecting with diverse people
- Sunshine, fresh air, freedom

Call **415.462.5717**
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DialogueDirect FUNDRAISING

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CASINO DEALERS ARE IN DEMAND. EARN $20-$40 PER HOUR. Learn Poker, Blackjack, Pai-Gow, Craps, and Roulette. JOB PLACEMENT ASSISTANCE CALL CASINO DEALING COLLEGE. 1 (866) IDEAL21 1 (866) 433-2521 WWW.ideal21.com (AAN CAN)

GENERAL
CASTING - New TV show looking for people currently addicted to drugs, alcohol, anorexia, pornography, steroids, shoplifting, etc. We want to tell your story www.newdocudrama.com (AAN CAN)

GENERAL
EXPOSE YOURSELF!. With one simple phone call, you can reach up to 17 million young, active and educated readers in more than 100 newspapers just like this one. Go to www.aancan.com or call this newspaper at (415) 255-7600 for more information. (AAN CAN)

GENERAL
HELP WANTED - Earn Extra Income Assembling CD Cases from home. No experience necessary! Start Immediately! 1-800-267-3944 EXT. 150. www.easyworkgreatpay.com Invalid in MD, WI, ND, SD (AAN CAN)

GENERAL
MOVIE EXTRAS Earn $150-$300/Day All Looks/Types Needed. No Experience Necessary. TV, Music Videos, Commercials, Film, Print. Call Tollfree 7 days! 1 (800) 260-3949 x3025. (AAN CAN)

GENERAL
POSTAL POSITIONS
Hiring: 2005 Postal Positions. $17.50 - $59.00+/hr. Full Benefits. Paid Training/Vacations. 1-800-584-1775. Reference #6900.

GOVERNMENT
BARTENDERS - up to $1200 per week. Tips + wages. No Experience Required. Multiple FT/PT positions available. Call 1 (800) 806-0083 ext. 202. (AAN CAN)

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CAREGivers Needed
Dependable people needed to assist the elderly with non-medical services. If you have experience providing homecare and are available for 24-hr shifts, we want to talk to you! Home Instead Senior Care (415) 675-5911

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A COOL TRAVEL Job. Now hiring (18-24 positions) to work and travel entire USA. Paid training, transportation, lodging furnished. Call today, Start today. 1 (877) 646-5050. (Cal-SCAN)

TRAVEL
DETENTION OFFICER: Phoenix, Arizona, Maricopa County Sheriff's Office. $14.99/hr. Excellent benefits. No Experience Necessary. Contact 602-307-5245. 1-877-352-6276, or www.mcso.org 800 vacancies, including civilian positions. (Cal-SCAN)

TRAVEL
DISTRIBUTORS NEEDED. Part-time/full-time opportunity! NASCAR Collectible and Game Route. Service 1-2 days/month and make big profits! $12,000 investment required. Call 1 (800) 854-2382 for interview. (Cal-SCAN)

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EARN $1000 PER Sale! We help you advertise. We take the calls. We close the sales! $1995 one-time purchase. 1 (877) 791-7486 (jt1686) (Cal-SCAN)

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TRAVEL - MONEY - FREEDOM. Earn up to $5000 per week. We help you advertise. We take your calls. We close your sales. $1,995 start-up cost. 1 (800) 704-7344 (5483NS) (Cal-SCAN)

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NEPAL... TANZANIA... ZAMBIA? 18-28 years old? Gain unique work experience volunteering overseas for development charity SPW. Work in partnership with local volunteers. www.spw.org info@spw-usa.org

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$50,000 FREE CASH GRANTS 2005! Never Repay! For personal bills, school, new business. Fee for information. $49 BILLION left unclaimed from 2004. Live Operators! 1 (800) 785-6360 ext #74. (AAN CAN)

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A CASH COW!! 90 Vending Machine units/30 locations. Entire Business - $10,670. Hurry! 1-800-836-3464 (Cal-SCAN)

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ARE YOU MAKING $1,710 per week? All cash vending routes with prime locations available now! Under $9,000 investment required. Call Toll Free (24-7) 1 (800) 637-7444. (Cal-SCAN)

EARN $3500 WEEKLY!
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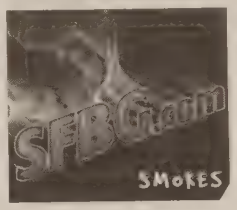
Earn $100-$300 daily! Guarantee Lowest Tuition. National Bartender's School. (800) 646-MIXX. (6499). www.nationalbartenders.com



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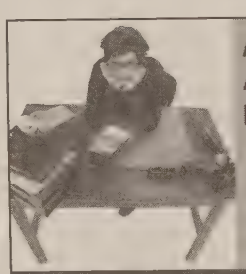
Neighborhood business is everybody's business!

The Bay Guardian's 'Neighborhood Business' section is devoted to neighborhood merchants, neighborhood services and neighborhood issues.

The weekly section features profiles, guides, business news, announcements, listings and reports on the political decisions that are changing our neighborhoods. The section expands a core mission: to serve as the voice of the city's diverse and dynamic neighborhoods — from the point of view of an independent, locally owned and operated newspaper.

Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

LET US KNOW!
BIZTIPS@SFBG.COM
GUARDIAN



ARE YOU READY FOR AN EXCITING AND FUN INTERNSHIP?

The San Francisco Bay Guardian, the essential guide to urban culture, is currently interviewing potential **Advertising & Marketing Interns.**

If you are a high energy person ready to learn then you should join the nation's #1 independent weekly newspaper!

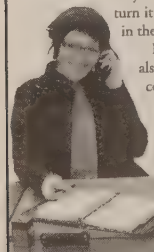
Check out www.sfbg.com/internships.html for more info on how you can apply.

GUARDIAN

Work for the Newspaper You Love to Read!

Retail Account Executives

The San Francisco Bay Guardian, the nation's largest independently owned and edited newsweekly, is seeking self-motivated individuals looking for a career in advertising sales. The Guardian offers an unique opportunity to take your excellent people skills, strong work ethic, and desire to work at a job that really matters and turn it into a profitable career. Our sales staff has a genuine passion for this newspaper and its role in the community and we are looking for someone who also believes in the value of the Guardian.



Experience in sales (particularly media advertising) a plus, but not necessary. Only individuals with excellent communication and customer service skills as well as a strong drive to earn commissions need to apply.

The SF Bay Guardian has a competitive compensation and benefits package. Applicants must have a valid driver's license and a vehicle. Qualified candidates please forward your resume to: **Display/AE, Attn: HR Dept., 135 Mississippi Street, San Francisco, CA 94107, e-mail: jennifer@sfbg.com or fax 415-621-2016.**

NO CALLS PLEASE. EOE

GUARDIAN

BAY GUARDIAN **PET OF THE WEEK**

Patches!

Is a friendly 6yo longhair tortoiseshell and white kitty who likes to talk. She enjoys lap time and pets and she will be back when she wants more affection. She will be a fine companion for someone who respects her wishes! Patches can go home with kids 10+. A gentle dog or cat-friendly kitty may be okay too.

Come to The SF/SPCA to adopt Patches #A054773!

When you adopt CATS from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an absolutely fabulous cat for $75 (including tax).

The San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103
415-554-3000 www.sfspca.org
SPCA

House & Homes

To place an ad call (415) 255-7600

HOME SERVICES

ATTENTION HOMEOWNERS! BEEN Turned Down? We can help! Purchase, Refinance, Cashout, Home Improvement 100% Financing. Bad Credit OK Bankruptcy OK. Call 1-888-415-9641 or www.directloanfunding.com (Cal-SCAN)

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call today for SPECIAL Best of the Bay advertising rates. Buy an ad in The Best of the Bay and get 6 months ads for HALF price, or Buy one ad get one half price Contact ScottL@sfbg.com or 415-487-4671

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Notice to Readers - California law requires that contractors taking jobs that total $500 or more (labor and/or materials) be licensed by the Contractors State License Board. State law also requires that contractors include their license numbers on all advertising. Check your contractor's status at www.cslb.ca.gov or 800-321-CLSB (2752). Unlicensed persons taking jobs that total less than $500 must state in their advertisements that they are not licensed by the Contractors State License Board.

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The San Francisco Bay Guardian Classifieds Section has a fresh new look Both in print and online at www.sfbg.com! We are expanding our Real Estate Classified Section. Take a Look! Take advantage of our special, cost-effective, complete advertising approach for your Real Estate or Home Buyer Service in the largest published weekly newspaper in Northern California! Contact **Susan Howell at (415) 487-2560** or **susanh@sfbg.com.**

Referrals from this ad will result in...

a $200 donation made to the SFBC for every home sold to a fellow biker!

Jennifer Smith, The Biking Realtor
(415) 321-4237
Email: sfrealtorjsmith@yahoo.com

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Outside Bay Area - Portland Oregon B&B For Sale + Three apartments in 1908 Historic home. Portland's Best Location $890,000. jkennett@teleport.com (503) 827-0405. (503) 827-0405

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- 7700 sq. ft. - 3rd floor connected by stairs and elevator to 2000 sq. ft. - 2nd floor
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Call Phillip Gorry at:
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Buy with me ...$500 gas card free* 2bd./1ba. Like New Craftsman Beauty $419,000. Situated in the St. Vincent Heritage area of Vallejo, this beautiful 2 bd./1 ba. home w/ attached garage and views of the Marina is located within walking distance to the SF Ferry. Farmers Market, and newly renovated Downtown Vallejo. *ON CLOSE OF ESCROW
Please call 1(800)-710-3924 for 24 hr. recorded message. LORD

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SAVE $50 CASE HANDYMAN SERVICES
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INDEPENDENTLY OWNED AND OPERATED LICENSE NUMBER 857262

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Outside Bay Area - **'ULUPALAKUA, MAUI** 80+ species fruit & nuts, 4.3+ acres, living ponds, organic certified, $950,000 www.PERMACULTUREMAUI.com

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Right here in The San Francisco Bay Guardian. Take advantage of our special, cost-effective, complete advertising approach for your Real Estate service in the largest published weekly newspaper in Northern California! Contact Susan Howell at (415) 487-2560 or susanh@sfbg.com

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Selling: Visalia home in a million dollar gated commmunity, absolutely gorgeous home, split open floor plan, 2550 sq ft., 3 bdr, 2.5 baths, den/office, gourmet kitchen, pool, culdasac, 1/3 acre. 800K Contact Dwight @ 559-713-1111

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$1800 Noe Valley - 3 br, 2 ba, Modern Flat, avail Now. Yard, No pets allowed, Private Parking Space, call Judy at (415) 656-3528, more info at **metrorent.com/419685**

$1800 Upper Nob Hill - 1 br, 1 ba, Edwardian Apartment, avail 7/1/05. Pets Welcome, Garaged parking, call william at 503-680-0041, more info at **metrorent.com/419699**

$2600 North Berkeley - 3 br, 2 ba, Craftsman House, avail 7/1/05. Deck, No pets allowed, Off-street parking, call Dick or Joan at (415) 922-5520, more info at: **metrorent.com/420065**

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LEGAL NOTICES

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 24, 2005 by Gordon Park-Li, Clerk, by Rum M. Lee, Deputy Clerk. CASE NUMBER: CNC - 04-541656 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Room 103, San Francisco, CA 94102-4512. PETITION OF RACHAEL DUNN-RICHARDSON For Change of name. TO ALL INTERESTED PERSONS: RACHAEL DUNN-RICHARDSON, filed a petition with this court for a decree changing names as follows: present name RACHAEL DUNN-RICHARDSON to proposed name RACHAEL RICHARDSON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 26, 2005. Time: 9:00 AM room- 218. Dated May 24, 2005 by Robert L. Dondero, Presiding Judge. **June 15, 22, 29. July 6, 2005. L#393702**

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 31, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 04-542106 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAlister Dept 206, San Francisco, CA 94102-4514. PETITION OF MICHELLE JO For Change of name. TO ALL INTERESTED PERSONS: MICHELLE JO, filed a petition with this court for a decree changing names as follows: present name MICHELLE JO to proposed name MICHELLE JO ARENCIVIA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 2, 2005 Time: 9:00 AM room- 218 Dated May 31, 2005 by Robert L. Dondero, Presiding Judge. **June 22, 29, July 6, 13, 2005 L#393661**

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 17, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542073 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAlister Room 103, San Francisco, CA 94102-4512. PETITION OF CAROLYN ESTELLE ROWAN AKA COLE ROWAN For Change of name. TO ALL INTERESTED PERSONS: CAROLYN ESTELLE ROWAN AKA COLE ROWAN, filed a petition with this court for a decree changing names as follows: present name CAROLYN ESTELLE ROWAN AKA COLE ROWAN SINCE 1995 to proposed name COLE ROWAN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room- 218. Dated May 17, 2005 by Robert L. Dondero, Presiding Judge. **June 22, 29, July 6, 13, 2005. L#393909**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285278-00 The following person is doing business as LARRY CO., 1730 Yosemite, San Francisco, CA 94124; Michael L. Huff, 181 Hamerton, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/11/05. Signed Michael Huff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 11, 2005. **June 8, 15, 22, 29, 2005. L#393601**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285845-00 The following person is doing business as BICYCLE COMMUTER SERVICES, 38 El Sereno Court, San Francisco, CA 94127; Elbert C. Hill, 38 El Sereno Court, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/23/04. Signed Elbert C. Hill. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on June 2, 2005. **June 8, 15, 22, 29, 2005. L#393602**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285885-00 The following person is doing business as TEDIUM HOUSE, 3505 19th Street #205, San Francisco, CA 94110; Charles F. Nielsen, 3505 19th Street #205, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Charles F. Nielsen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 3, 2005. **June 8, 15, 22, 29, 2005. L#393605**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285798-00 The following person is doing business as FREEMAN & TANU ARCHITECTURE, 435 Brannan St., STE 211, San Francisco, CA 94107: Ruth M. Freeman, 200 Brannan St. Ste. 315, San Francisco, CA 94107; Endjang Tanumihardja, 699 Mississippi #208, San Francisco, CA 94107. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 06/01/05. Signed Endjang Tanumihardja. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 01, 2005. **June 8, 15, 22, 29, 2005. L#393606**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285652-00 The following person is doing business as SUNSET CAFE, 1722 Taraval St., San Francisco, CA 94116; Henry Lau, 120 Peabody, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/26/05. Signed Henry Lau. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 26, 2005. **June 8, 15, 22, 29, 2005. L#393607**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285996-00 The following person is doing business as GALLERIA PARK HOTEL, 191 Sutter St., San Francisco, CA 94104; Galleria Park Associates LLC, CA, 8910 University Center Lane, Suite 580, San Diego, CA 92122. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Alex Rondi, Manager. Galleria Park Associates LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 08, 2005. **June 15, 22, 29, July 6, 2005. L#393708**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286019-00 The following person is doing business as BAR OF CONTEMPORARY ART BOCA, 414 Jessie St., San Francisco, CA 94103; Bar of Contemporary Art, LLC (California), 631 Wisconsin St., San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Monika Bernstein, Managing Member, Bar of Contemporary Art, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 09, 2005. **June 15, 22, 29, July 6, 2005. L#393705**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285481-00 The following person is doing business as HEALTH FUEL, 1352 46th Ave., San Francisco, CA 94122; San Francisco Biofuels Co-Op, California, 521 8th St., San Francisco, CA 94103. This business is conducted by California Consumers Cooperative Corporation. Registrant commenced business under the above-listed fictitious business name on the date May 19, 2005. Signed Eric Bowen, President, San Francisco Biofuels Co-Op. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 19, 2005. **June 15, 22, 29, July 6, 2005. L#393706**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286009-00 The following person is doing business as SHEEHAN STORAGE & SELF STORAGE, 400 Cesar Chavez St., San Francisco, CA 94131; Denis Francis Sheehan, 2670 44th Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Denis Sheehan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on June 09, 2005. **June 15, 22, 29, July 6, 2005. L#393707**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285943-00 The following person is doing business as MODERN TEA, 602 Hayes, San Francisco, CA 94102; Modern Art of Tea, Inc. (CA) S Corporation 2626145, 108 Divisadero St., San Francisco, CA 92117. This business is conducted by a corporation, S Corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Alice Cravens, CEO Modern Art of Tea, Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 06, 2005. **June 15, 22, 29, July 6, 2005. L#393709**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285864-00 The following person is doing business as MISSING PIECE, 364 Page St. #37, San Francisco, CA 94102; Danielle Elizabeth Cohen, 364 Page St. #37, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Danielle E. Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 03, 2005. **June 15, 22, 29, July 6, 2005. L#393710**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285963-00 The following person is doing business as SEASIDE CITY MUSIC, 3222 22nd Street #314, San Francisco, CA 94110; Christopher Lafata, 3222 22nd Street #314, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date June 1st, 2005. Signed Christopher Lafata. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 07, 2005. **June 15, 22, 29, July 6, 2005. L#393711**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285946-00 The following person is doing business as BIANCA'S POUMPODORI PIZZA, 418 Geary Blvd., San Francisco, CA 94102; Adib Mouhammed Barouki, 21413 Lake Chabot Rd., Castro Valley, CA 94546; Nedae El Barouki, 21413 Lake Chabot Rd., Castro Valley, CA 94546. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/6/05. Signed Adib Barouki. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 06, 2005. **June 15, 22, 29, July 6, 2005. L#393712**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286249-00 The following person is doing business as ART OF STONE, 3667 20th Street, San Francisco, CA 94110; Stephen Altman, 548 Elizabeth Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Stephen Altman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on June 17, 2005. **June 22, 29, July 6, 13, 2005. L#393801**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285713-00 The following person is doing business as HINC., 101 Henry Adams St. #315, San Francisco, CA 94127; Hinc, Inc. (CA), 2590 15th Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Lonette B. Hinckley, President, Hinc, Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 27, 2005. **June 22, 29, July 6, 13, 2005. L#393802**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285927-00 The following person is doing business as WILD-FLOWER STUDIO & BAZAAR, 87 Virgil St. #4, San Francisco, CA 94110; Silkie Mckee, 1457 Page St., San Francisco, CA 94117; Diana DePineres, 87 Virgil St. #4, San Francisco, CA 94110. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Diana DePineres. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 06, 2005. **June 22, 29, July 6, 13, 2005. L#393803**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285751-00 The following person is doing business as ONE TWO THREE AUTO SERVICE INC., 390 1st St., San Francisco, CA 94105; One Two Three Auto Service Inc. (California). This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 05/30/05. Signed Steven Jo, President, One Two Three Auto Service Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 31, 2005. **June 22, 29, July 6, 13, 2005. L#393804**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285939-00 The following person is doing business as YUAN YUAN ENTERPRISE, 1274 Plymouth Avenue, San Francisco, CA 94112; Yuan Yuan Tan, 1274 Plymouth Avenue, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/6/05. Signed Yuan Yuan Tan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 06, 2005. **June 22, 29, July 6, 13, 2005. L#393805**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286202-00 The following person is doing business as JANE WATSON DESIGNS, 1945 Jefferson St. #203, San Francisco, CA 94123; Jane H. Watson, 1945 Jefferson St. #203, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Jane Watson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 16, 2005. **June 22, 29, July 6, 13, 2005. L#393806**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286056-00 The following person is doing business as HAYES VALLEY MARKET, 580 Hayes, San Francisco, CA 94102; Frederic A. Herter, 3392 A 16th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed F. Albert Herter. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 10, 2005. **June 29, July 6, 13, 20, 2005. L#393905**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285752-00 The following person is doing business as MOBILE PATH SF, 360 -F West Portal Ave., San Francisco, CA 94127; Vladimir Gornitsky, 1738 Ulloa, San Francisco, CA 94116; Enc Gornitsky, 1738 Ulloa, San Francisco, CA 94116; Michael Balyasny, 228 Lake Merced Hills N, San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 5/31/05. Signed Michael Balyasny. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 31, 2005. **June 29, July 6, 13, 20, 2005. L#393906**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286431-00 The following person is doing business as LOOP LIGHTING DESIGN & CONSULTING, 720 York St. #210, San Francisco, CA 94110; J. Richard Osborn, 720 York St. #210, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/16/2004. Signed J. Richard Osborn. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 24, 2005. **June 29, July 6, 13, 20, 2005. L#393904**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286355-00 The following person is doing business as MIRABAI TRUFFLES, 2948 Folsom St., San Francisco, CA 94110; Andrea Doffing, 1734 Great Hwy #301, San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/1/05. Signed Andrea Doffing. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 29, 2005. **June 29, July 6, 13, 20, 2005. L#393907**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: AIR NAVIGATION NETWORK CORPORATION. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at:1581 Webster St Room 240, San Francisco, CA 94115. Type of license Applied for: 47 - ON-SALE GENERAL EATING PLACE. Dated: June 20, 2005. **June 29, 2005. L#393901**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: WANG YEHAI; ZHANG MARK HONG. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at:3232 16th St., San Francisco, CA 94103. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. Dated: June 3, 2005. **June 29, 2005. L#393902**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: TAMRAZ INC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1075 Front St., San Francisco, CA 94111. Type of license Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. **June 29, 2005. L#393903**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant: BAR OF CONTEMPORARY ART LLC The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 414 Jessie St, San Francisco, CA 94103. Type of license Applied For: 47 - ON-SALE GENERAL EATING PLACE Dated:May 26, 2005. **June 15, 22, 29, 2005. L#393704**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 10, 2005 by Gordon Park-Li, Clerk, by Christina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-542147 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Room 103, San Francisco, CA 94102-4512. PETITION OF ASHLEY L.J. RICHARDSON For Change of name. TO ALL INTERESTED PERSONS: ASHLEY L.J. RICHARDSON, filed a petition with this court for a decree changing names as follows: present name ASHLEY L.J. RICHARDSON to proposed name ESHLI PHEONIX RUACHSHADDAI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 16, 2005. Time: 9:00 AM room- 218. Dated June 10, 2005 by Robert L. Dondero, Presiding Judge. **June 15, 22, 29, July 6, 2005. L#393703**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 16, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542158 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAlister Room 103, San Francisco, CA 94102-4512. PETITION OF CHRISTINA LOUISE BLACK For Change of name. TO ALL INTERESTED PERSONS: CHRISTINA LOUISE BLACK, filed a petition with this court for a decree changing names as follows: present name CHRISTINA LOUISE BLACK to proposed name CHRISTINA LOUISE ZABLE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room- 218. Dated June 16, 2005 by Robert L. Dondero, Presiding Judge. **June 29, July 6, 13, 20, 2005. L#393907**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 16, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542157 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAlister Room 103, San Francisco, CA 94102-4512. PETITION OF HAROLD ROBERT FELDMAN ZATZ For Change of name. TO ALL INTERESTED PERSONS: HAROLD ROBERT FELDMAN ZATZ, filed a petition with this court for a decree changing names as follows: present name HAROLD ROBERT FELDMAN ZATZ to proposed name HAROLD ROBERT ZABLE THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room- 218. Dated June 16, 2005 by Robert L. Dondero, Presiding Judge. **June 29, July 6, 13, 20, 2005. L#393838**

CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT

San Francisco International Airport invites you to participate in the selection process for the International Terminal Specialty Store Lease.

The Airport is preparing to conduct a selection process through a Request for Proposal for the above-mentioned Lease, which consists of approximately 2,306 square feet of retail space, located pre-security of the International Terminal Building. Proposer may choose one of the following concepts: (1) Functional gadgets, (2) Apparel, or (3) Nature-themed products. The minimum acceptable proposal amount is $75,000, which will be the successful Proposer's minimum annual guarantee for the first year of the Lease. The term is seven (7) years, with one two-year option.

Staff will conduct an Informational Conference and will discuss the desired concept, minimum qualification requirements, address any questions relating to this Lease and receive comments from participants. Staff has scheduled the Informational Conference for Wednesday, July 13, 2005, at 10:00 a.m. The Conference will be held in the 4th Floor Conference Room of Terminal 2 at San Francisco International Airport. Written comments and recommendations will be accepted until close of business, July 15, 2005.

The Airport will then accept proposals for this Lease no later than 2:00 p.m., Wednesday, September 14, 2005. Any proposals received thereafter will be returned unopened.

Information and documents may be obtained by calling John Reeb of Airport Revenue Development and Management at (650) 821-4500.

06/29/2005
CNS-832037#
SAN FRANCISCO BAY GUARDIAN

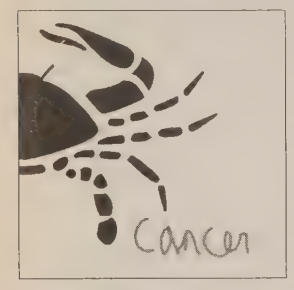
Publish your legal notice in the San Francisco Bay Guardian Newspaper

The San Francisco Bay Guardian Newspaper is a newspaper of general circulation printed and published in the City and County of San Francisco and has been adjudged a newspaper of general circulation by the Superior Court of the County of San Francisco, State of California. For rates and legal notice submission information, please contact the Legal Notices Account Executive, Alex Mack (415) 487-2517 or e-mail alex@sfbg.com

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: MILLENNIUM AUTO CARE 76 Located at: 390 1st Street, San Francisco, CA 94105. The fictitious business name referred to above was filed in the County of San Francisco under File# 0274714-00 on: 03/23/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): CLIFFORD KWONG, 186 Shawnee Ave., San Francisco, CA 94112/ Lisa Liu, 151 Naples St., San Francisco, CA 94112. This business was conducted by a general partnership. Signed CLIFFORD KWONG, Co-Owner. Dated: June 01, 2005. Maribel Jaldon, Deputy County Clerk. **June 8, 15, 22, 29, 2005. L#393602**

double team psychic dream

by michelle tea and jessica lanyadoo



June 29–July 5

Aries (March 21–April 19)

You're going to be uncomfortable this week, Aries. Some might even experience actual pain. While we're not happy about this — we like you little rams! — we do believe your suffering has a higher purpose. It's time for you to take responsibility for the development and direction of your relationships. And it's gonna hurt a little.

Taurus (April 20–May 20)

If you valued your path, you wouldn't be in such a damned rush to come up with some ultimate answer this week, Taurus. Seriously, if we were your process, we'd be offended at the way you were treating us. Cultivate a patient curiosity about the larger themes in your relationships.

Gemini (May 21–June 21)

We want you to use your brain this week, Gemini. We're worried that you've been working toward something that once upon a time would have brought you great joy, but now threatens to burn you out. Investigate your recent changes, and if you're no longer into a project, drop it.

Cancer (June 22–July 22)

There is so much you need to let go of, Cancer, it's like that gigantic sidewalk sale they have in Bernal Heights each year. Your psyche is totally Cortland Street, strewn with busted coping mechanisms and outdated relationships, not to mention yesterday's fashions. We hope you're dumping the stuff with a spirit of nurturance and compassion.

Leo (July 23–Aug. 22)

It's party week for you, big cat. We think it's safe to sink some energy into people and projects that reek of F-U-N without compromising your integrity. We don't know why fun so often destroys a person's integrity; it just does. But not you, friend; not this week! And that's a really welcome change from recent events, ain't it?

Virgo (Aug. 23–Sept. 22)

We've sworn off meat to better meditate for the happiness of all sentient beings, and all we can think of is steak. So here's your horoscope, Virgo: Imagine you've got a beautiful, perfect steak. But its edges are trimmed with grisly fat. Do you insanely gobble down the fat, or do you carefully slice it off, wasting a bit of the meat? This is a metaphor.

Libra (Sept. 23–Oct. 22)

You stand to create a lot of problems for yourself, Libra. We hope they'll be entertaining, something juicy for us to gasp and giggle about. If you'd rather avoid problems altogether, simply give yourself some alone time. Otherwise you'll be such a nightmare that folks will just avoid you. The choice is yours.

Scorpio (Oct. 23–Nov. 21)

You've got it all together, Scorpio, so make a move, for Christ's sake. Oh, screw Christ — do it for yourself! This week is a great time to enact some changes and solidify parts of yourself that have felt a little wobbly over the past few months. The ground beneath your feet is solid, so take a chance. And try to get laid while you're at it.

Sagittarius (Nov. 22–Dec. 21)

We can't tell if you're working too much or partying too much, Sag. Perhaps pleasure is your business, and you're doing everything too much. Either way, it's time to slow your ass down and rein in your extravagant energy. You're overstimulated and working up some emotional agitation, just when you could be starting something excellent.

Capricorn (Dec. 22–Jan. 19)

It's like you're growing some prize friggin' dahlia, and then, after spending an obsessive amount of time dumping compost on it, you go to snip the blossom for your kitchen table and discover a whole other magical flower has sprouted up alongside it! That's you this week, Capricorn.

Aquarius (Jan. 20–Feb. 18)

You're gonna be OK, Aquarius. You're freaking out that there isn't enough for you, but we can see there's a whole landfill of loveliness waiting for you to claim it. Write a list of what you're scared of and a list of what the facts are, and see if that doesn't calm your ass down.

Pisces (Feb. 19–March 20)

It's like you're some magical princess, and you've worked hard and created this fairyland for yourself, and the unicorns showed up for it, and so did the Smurfs and the Care Bears, and now you're freaking out. Pisces, are you freaking out 'cause you're afraid of success or 'cause you never invited the Care Bears? Only you can answer this. ❖

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past six years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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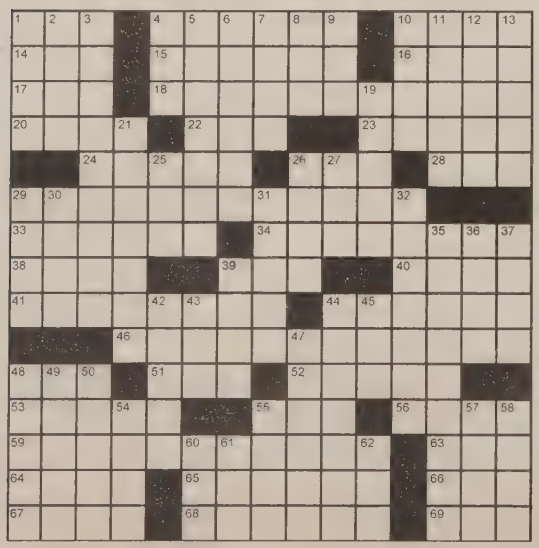
Ink Well by Ben Tausig

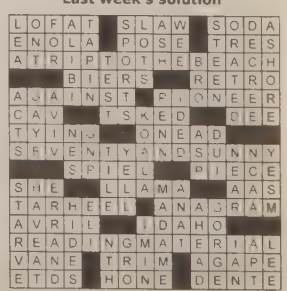
"Chain of Commands" 6/29/05



Across
1. "Howl's Moving Castle" frame
4. Pants measurement
10. Whacks
14. My ___, Vietnam
15. Prepare, when the end is nigh
16. Big ball
17. Speak to the owner?
18. Vehicle safety feature
20. Commoner
22. Former Genesis competitor: abbr.
23. Pal of Scooby
24. Burn a bit
26. Hitching phrase
28. Velvet finish?
29. Quick chicken-cooking method
33. Imposes, as a tax
34. Dunked, maybe
38. "You can say that again!"
39. Mild movie ratings
40. Ides rebuke
41. Mexican music
44. Poison ivy and poison oak
46. Sleep over
48. GI cops
51. Contents of a six-pack?
52. Dire, as an illness
53. Greek column type
55. "Law & Order: ____"
56. Goals
59. Say what you will
63. Tower's letters
64. Most email from deposed Nigerian princes
65. Major blood vessels
66. Richie's dad, to the Fonz
67. Chatters
68. Converted, in a way
69. Mouse-spotter's cry

Down
1. Keep time, perhaps
2. Husband of a countess
3. Candy with a hole
4. Discount rack abbr.
5. Diner sign substance
6. Nonessential organ
7. Electric swimmers
8. Year abroad
9. "Pimp My Ride" network
10. Shrek, e.g.
11. Story with a point
12. Love interest
13. It's a wrap
19. Bring to mind
21. Sunning choices
25. Wedding page word
26. Some servers
27. Beaver's blockade
29. Poetry event
30. Blood: prefix
31. 2, for one
32. Hermit
35. Da Brat or Iggy Pop
36. Draw with acid
37. Do some housework
39. M.D.
42. Sharp as ___
43. Yellow conveyance
44. Worldly
45. Burma's first prime minister
47. Must
48. 'Misdemeanor' Elliot
49. "Big ____" (Notorious B.I.G. single)
50. Kind of preview
54. Petfood brand
55. Balkan native
57. Have the guts
58. Potato container
60. Partner of away
61. School of the future?
62. Japanese capital

Last week's solution



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CREATIVE AND SPIRITUAL
Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9"+, N/S, race open, who appreciates the arts, and ethnic restaurants, world travel, is open minded and adventurous. ☎711596 @ **Sophia22**

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INTELLECTUAL ROMANTIC
Self-employed, financially secure SAF, 48, N/S, likes music, reading, walks, movies, metaphysics, and theater. Seeking WM, 36-54, N/S. ☎67/9829

ART AND POLITICS
SWF, 51, local writer, musician, arts worker, never married, wishing you played the fiddle, preferably while riding a bike. Let's cook. Seeking SM, 45-54. ☎697400 @ **fiddlegirl**

EROTIC WHITSUNDAYS
Creative, outgoing, open-minded SWF, 34, seeks SM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. ☎607745

MEANINGFUL RELATIONSHIP
Professional, settled, successful, Japanese SF, 45-years-old, into a serious and meaningful relationship with a SWM. Kindly refrain messages if you are not into these qualifications. You're honesty is truly appreciated. ☎250215

WAITED ALL MY LIFE
Affectionate, romantic SF, 37, going on 25, loves cooking, home improvements, travel, waiting to fall in love with THE ONE. Is it you? ☎671019 @ **winecogal**

SEEKING SPIRITUAL MAN
SWF, blonde hair, 5'4", medium build, works with children, enjoys church and hiking, looking for someone, 50-62, with good values, who is caring and spiritual, and who enjoys the outdoors ☎742945

INTELLECTUAL SEXPOT
SF, young 50ish,+tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, cuddling. Seeking polite, caring, mature, educated, traditional S/DWM, 45-58, 5'11"+, N/S, light drinker, for friendship and great companionship. ☎660214

GOODDESS YASS
Goddess yass want's to play. Let's have some hot, hot fun! You must be healthy, clean, have stamina, and "B" beyond 7inches. Serious inquines only. ☎674793 @ **sakinah**

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SBF, 23, spontaneous, adventurous, outgoing, loves to travel. Seeking male, 30-69, who is established and generous, for LTR, possible marriage. ☎675973

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SWEET AND SIMPLE
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BM, 32, in good shape, down-to-earth, fun, loving, caring, down-to-earth WF, 30-50, petite and long-haired a+, for possible marriage. ☎711476

SEEKING STAR LADY
Tall, successful SWPM, 45, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive AF, 25-45, for romance and LTR. ☎301605

ASIAN WOMAN WANTED
SBM, 33, 5'9", well-traveled, looking for someone to hang out with. Will you be the one? ☎727024 @ **thegreat1**

IVORY SEEKS EBONY
SWM, 47, Virgo, seeks mature, African-American S/DF, 32-60, for friendship, possible LTR. ☎400491

ASIAN FEMALE SOUGHT
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. ☎426617

LINGERIE LOVING MAN
SWM, 59, tall and thin, vegetarian, no dependents, N/D, N/Drugs, enjoys wearing lingene, riding motorcycles, and sport driving. Seeking a warm, sweet, soft, intelligent, humorous, traditionally femminne, spntually awake, petite lady, Bi's ok, vegetarian, no dependents, who neither smokes nor drinks, who ideally would be turned on by a man in lingene. ☎641530

ATHLETIC MUSIC LOVER
SM, 49. Professional Golfer and very fit, seeks same from SW, 40-52. Likes Scrabble, guitars, James Bond, shy smiles and gentle hugs. ☎703931 @ **golfguitarin**

HANDSOME FRENCH MAN
SWM, early 40s, clean-cut and playful, N/S, seeks fun, outgoing, virtuous woman, 30-49, N/S. ☎717582

I WANT YOU
latino 26 looking for asian lady,age not important, sports , cook, walk, drive, talk, movie you named take a change just dial you never know ! ☎716876

MATURE BUT FUN
SM. 19. new to area ISO female friend, race open, to hang with, maybe more. Thick, skinny, short, tall doesn't matter, I love them all. ☎732103 @ **ChrisCabrera**

HERE I AM
SHM, 30, likes sports, cycling, hiking, the beach, snuggling, dining out, sightseeing Seeking active, happy, healthy SWF,18-40, who appreciates the same. Friendship first, possible LTR. ☎690839

GO OUT WITH ME
HM, 19, likes going out and having fun, movies, shopping, dancing and more. Looking for a female, 20-28, to have fun with. ☎693943

MEN SEEKING MEN

ADONIS BLACK EX-MARINE
Monogamous, affectionate, cuddly, healthy, and physically sensational, wishes to meet a 60+, mature gent. We won't know unless we try ☎331245

TRAVEL COMPANION
GAM, 45, 5'11, 180# who's looking for an Asian guy, 25-35, to travel by Greyhound bus to and from Chicago in late July. ☎682000

LOOKING FOR ADMIRERS
Light-skinned, trans-gendered SHM, 36, kinda Monica Lewinsky. Looking for communication and possible meetings. ☎70/3/1 @ **Babydoll2b**

GOOD MAN SEEKS ONE OTHER
SWM, 59, seeks honest, warm, masculine buddy HIV, N/S, N/D, D/Free, to enjoys biking, hiking, movies, art, kayaking, home life. ☎220284

NEW TO THIS
SWM, 36, 6', beard, mustache, blond/blue, average build, Gemini, smoker, seeks man, 38-99, to show me the ropes. ☎660846

CONDENSED VERSION
Fit, intelligent, creative WM, 40, loves politics, art, cooking, swimming, and just goofing around. Seeking complementary soul with unique identity. ISO W/BM, 35-45. ☎687710 @ **wilooats**

RECENT GRADUATE
In Swedish massage. Seeks, slender, in shape man to massage. Strong hands, gentle heart. Southeast Asia a plus, all boundaries respected. ☎561585

TESTING THE WATERS
SWM, 42, smoker, seeks SHM, 34-51, smoker, who is lonely and doesn't mind being around somebody who's chubby. ☎665927

COME AND GET SOME!!
I'm mature yet boyish. I am a pagan who grooves to both rhythms of nature and technology! I also love all normal diversions of love. ☎682789 @ **jojeau**

WOMEN SEEKING WOMEN

GORGEOUS AND CLASSY
BF, 39, very elegant, professional, compassionate, affectionate. Looking for bisexual woman, any race, for friendship, shopping, movies, dancing. ☎520951

WANT TO HAVE A GOOD TIME?
Single lady, 26, N/S, single mother, works hard, wants to meet an open-minded, free-spirited woman, 25-35, N/S, for friendship first. ☎695991

GODDESS ACCEPTING DEVOTEES
I enjoy browsing art galleries, listening to trance, canto pop, punk, classical music, going to live theatre, share hot tub dates, and cmping out. ☎677040 @ **ShuLien**

WANT TO KNOW MORE?
SHF, 27, 5'4", 180lbs, likes music, dancing, kicking it with friends. Seeking honest, open-minded SF to enjoy the good times with. Call! ☎684416

VIKING, POET, TEACHER
Tall Viking, poet, and teacher, 56, soft butch with curves, confident, courageous, meta physical, into swimming and fitness, seeks artistic woman, 43-64, with gentle poetic soul. ☎654618

ISO MRS. RIGHT
Attractive SHF, 27, Scorpio, N/S, loves dancing, wining and dining, and being spontaneous. Seeking W/H/AF, 22-37, for wining and dining, dancing. ☎656325

LOVE AND KINDESS
SAF, 54, 5'2", 127lbs, Leo, N/S, seeks woman, 50+, N/S, full of love, kindness, care, and compassion, who loves to travel. ☎658992

ORIGINALLY FROM SPAIN
Attractive, feminine SHF, 38, 5'3", slim build, N/S, loves music and concerts, seeks SWF, 25-40, N/S, for potential LTR. ☎66/664

TV/TS

GREAT-LOOKING AND SEXY
SM, 43, open-minded and honest, seeks beautful, fit, TS, 18-28, for dating and possible relationship. ☎285292

INTELLIGENT, CLASSY
Middle-aged TV, 5'8", 135lbs, sexy, enjoys reading, classical music. Seeking a gentleman for friendship. ☎407641

ALASKAN BEAR
SM, 50's, retiring to Sf area Summer of 05. Looking for friends to get to know the area, dating, and all activities. ☎705150

MISSED CONNECTIONS

HIRO!
Monday 9/6/04, we saw the mime troop in Dolores Park. My brightly printed outfit tore. Please give me another chance on your terms. ☎64/845

APRIL 16, 2005...
met you at Open Hand, again on "19" bus. You: red sweater vest, blue jeans. Me: mustard yellow shirt, black jogging pants. Let's meet again. ☎662716

GANG OF 4, FILMORE
Brenda, never have I met someone so beautiful. Please contact me. ☎674165

BEAUTY:24TH ST SHOE STORE
I knew how lucky I was everyday, even if I didn't show it. Still wake up looking for you. I'll never forget you. Love you. ☎710392

GOOD LIFE ENCOUNTER
Friday night, early March, the two of us dashing in for items in the produce section. We both acknowledged that we believed we'd met before! ☎650621

FRIENDS/ACTIVITIES

APPRECIATE THE BLUES?
Come see live blues with us around the bay area once a week, perhaps a bite to eat afterwards? Fun, congenial people await. ☎567879

GOT MUSIC?
You are invited to a rock-n-roll video party featuring performances by Queen, Cheap Trick, Beatles, Tom Petty, Angel, and Yes. ☎996276

Backseat Connections

Respond to ads by calling 1-900-226-0377 $1.99/min 18+
Or respond by credit card, call 1-800-203-3258
Place your own ad: 1-800-203-3290
Check us out online at www.sfbgbackseat.com

WOMEN SEEKING MEN

TRIPLE DELUXE DELIGHT
Sexy, curvy female, 40, triple D, blondish-brown hair, 5'3", 148lbs, full of fun, sweet treat from head to toe, seeks gentleman to share time with. ☎7074

HOT SEXY BRUNETTE
Hot sexy brunette, 25, great ass, 36DD all natural, 5'5", 130lbs, incredible legs, pretty face and skin, looking for older gentleman for fun. ☎7071

RATED XXX
Voyeur's fantastic voyage featuring two fine fun foxy females. Film patrons participants please. ☎8005

SEXY FEET
SWF, 25, size 7, beautiful legs, great ass, big boobs, cute face, nice hair. Looking to be pampered by single male. ☎7009

SSSEXY
blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. ☎5427

PUERTO RICAN MOMMY
with petite JLO's curvy assets. ISO generous WM, specializng in what "she" won't do, Very discreet. ☎6605

EXOTIC BLUE EYES
WF, 26, 5'4", 115lbs, long blonde hair, classy, likes romantic adventures and more. Seeking mutually beneficial, part-time relationship with gentleman, 29-50. I love submissive men. ☎6541

PAMPER ME
WF, 26, 5'4", former dancer, mastered the arts of social graces and deviant behavior. Seeks generous guy for part-time, mutually beneficial relationship. Submissive a plus. ☎6742

SUGAR DADDY NEEDED
BIWF, 35, seeks sugar daddy with a thick cock. You be generous and I'll be your slut. I like x-rated moves, toys, oral and anal. ☎6664

DARK HAIR VICKSON
26 yr-old, long bl/hair, big bl/eyes, 5'5" 36D, soft skin. Looking for generous older man to share time with. ☎6543

SEXY 5'7"
Perfect toes and painted toe nails, looking to have them pampered and massage by u generous man only. ☎6544

LOOKING FOR ADVENTURE
Extremely fat, married, middle-aged, white housewife, about 225lbs, seeks WM, under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. ☎4427

EXOTIC, EROTIC, SEXY LATINA
Sensual, blonde Latina looking for sincere, serious gentleman with unusual proclivities ☎7055

ADVENTUROUS ROMANTIC
Pre-op transgender, 5'9", mid-40s, 159lbs, mixed ancestry, excellent cook, loves outdoor sports, horseback nding. Seeking career-oriented, open-minded, good-natured, disease-free guys, 30-60, to have fun with. ☎7073

SINGLE AND SEXY
Young, spontaneous SF, 23, loves travel. Seeking generous male, 30-69, financially stable, for beneficial relationship. ☎6737

ORAL PLEASURE
If you like to lick and lick and suck and lick and suck, please leave a message. ☎6607

NASTY BLACK NUNS
13 sisters of Holy Order of Saint Barbara Domina Dora seeks sub male repair man as boy toy. Cross-dressers okay. Work in drag. ☎7008

MEN SEEKING WOMEN

HOT SUGAR DADDY
Very hot, sexy PWM, well-endowed, seeks play partner for discreet adventure. Must be open-minded and discreet. Large, natural breasts and lots of curves a plus. ☎2028

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. ☎2044

VERY GENEROUS AND RICH...
WM seeks very attractive female, 20-40, for a long-term, mutually beneficial relationship. ☎4349

HOT TONGUE WANTS...
to lick. Male, 40, looking for some hot ladies who wants ultimate oral satisfaction. ☎7125

WELL-ENDOWED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. ☎2199

SEXUALLY DISSATISFIED?
Then call me. I guarantee your satisfaction. Super sexy, very attractive SWM, 35, 6'4", 200lbs, hazel eyes. You be attractive and have large breasts. ☎7128

MATURE WOMEN ONLY!
SWM, 24, 5'8", 140lbs, seeks SF, 40-60, for clean, safe sex. I adore mature women and will please any way you desire. Oakland/San Fran preferred. ☎3907

CLASSY BLACK FEMALE
Very attractive, educated PWM, seeks classy BF who is interested in having an ongoing, open, fun, no-strings attached relationship. Very open sexually. ☎2755

BIG, BLACK BOOTY
Very attractive, fit, well-endowed SWM seeks very outgoing, fun BF with lots of curves, for playdates and lots of fun. You won't be disappointed. ☎5686

HANDSOME DOMINANT MALE
SWM, 50, 6', athletic, professional, seeks sweet, slim/weight proportionate, smart woman who wants bedroom submission and a full relationship. Be 28-38. Match my positive attitude. ☎5268

MEN SEEKING MEN

ENJOYS GIVING ORAL
SM. 60. 5'9". 170lbs. interested in meeting mature, discreet older men in the East Bay. ☎5106

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎2704

BEER AND SEX
Let's loosen up with a few bees, talk about sex, get naked and play. Masculine BiWM prefers in shape, straight-looking guy with slim waistline, 21-44 ☎6321

NAKED FANTASIES
Photography, strip poker, strip search, prison guard, you name it! Safe, lean, straight-acting guy, 43, seeks similar male, 20s-40s. Sunnyvale. ☎3149

DO YOUR WEENIE A BIG FAVOR...
and stick it in my mouth. Senior GWM with removable dentures, seeks bi or gay WM for great oral service. ☎7178

SEEKING BI MALE
Professional married bisexual male, good-build, 37, brown/brown, health-conscious, enjoys outdoors. Seeking same, 30-45, communicative, with sense of humor. For discreet connection, exploration, and erotic times. ☎9433

LOOKING FOR A GIANT COCK
Very attractive, sexy, hot BiM looking for an attractive, discreet guy with a huge cock, 9"+. I'm very oral, versatile, clean, fit, You be, too. ☎1194

NICE, THICK COCK
Very attractive, professional, clean-cut BiWM, nicely endowed, seeks males who are very fit and looking for fun. Very open and oral, S.F. area. ☎2908

FOREIGN OR NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship or intimate fun. ☎6286

HORNY GUY HAS TO NEED...
...to suck a big one. I'll do it your way. Make me your slave. All calls answered. ☎1402

STAY NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎2956

DOMINATE ME
Straight looking divorced guy, 41, good build. Needs a guy like me to call me names and worship your cock and butt. Harry a plus. ☎4094

WOMEN SEEKING WOMEN

DON'T BE SHY
I don't bite, I only lick. BIWF, 35, seeks BIF, 25-40, to party with and get freaky. I like x-rated movies, toys and shaved pussies. ☎6596

36DD!
Sexy BiF, 36, very fit, busty, real breasts with sensitive nipples, wants to meet other girls, 18-65,, fit and sensual, for soft, sensuous times together. ☎1153

NO TRIAL
SWF, 40, looking for an open, accepting, sex loving couple or SF, 35-50, for encounter and weekends in sensual embrace ☎6875

THREE'S COMPANY

SIZZLING DIVERSION
Wife invites a lucky woman to join her in pleasing sexy, slender husband who adores sensuous pleasures of all kinds! Come join us! ☎6595

COMPLIMENTARY MASSAGE
Relaxing sensual full body massage, prefer trim athletic bodied men or women, 18-40s. I'm a trim easygoing WM, 44. ☎6562

MIXED COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy, and enjoy hot, nude occasions together. ☎4519

FIRST BI TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BiM, possibly discrete LTR ☎1489

SEXY COLLEGE GIRLS...
21 and 24 years old, both 36DD and 5'6", 135lbs, great ass and legs, one blonde, one brunette, looking for older man to play with. ☎7072

TV/TS

FUN-LOVING SHE-MALE
Very passable and attractive seeks new friends for erotic fun and good times. I'm bi, kinky and open to anything but pain. ☎6670

SMOOTH WHITE GUY...
looking for a few black men to have fun with. I will dress like a woman, act like a woman, and do whatever you want. ☎6858

ADVENTUROUS, OPEN-MINDED...
hot, young stud looking for TS excitement. Good-looking WM, 6', 200lbs, fit, looking for fit, exotic-looking TS. Latin, Asian, Brazilian a plus. ☎6669

HOT, SEXY...
Latino male, 26, looking for TS or TV to get together with for some fun in the San Francisco area. ☎6727

SEEKING SOMETIME SPECIAL!
WM, 40s, looks 35, very open-minded and willing to try new things, seeks TS with great body and brain. ☎6603

BD/SM

GENTLE DOM.
Athletic, attractive SWPM, 46, seeks a sweet-natured, sexually submissive woman for erotic play and LTR. ☎7312

KINKY SUBMISSIVE
Seeking well-endowed BM only, 6'+. I'm a kinky, sexy BF, 27, blonde, from Hawaii. Let's explode! ☎6598

FETISH/FANTASY

TWO SEXY SISTERS
Blonde and brunette, double d's, cute from head to toe, with beautiful feet and painted toenails, looking for a gentleman to pamper us. ☎6740

EROTIC VOODOO
Creole BBW, dominant, with huge fat butt, seeks WM, 30-70 must be obedient, hungry, grateful, servant. Oral, anal, toy play. Must be interviewed for opportunity ☎3567

NUDE PSYCHOTHERAPY
Lay on my couch, while amateur psychiatrist listens to your problems and sexual fantasies, free therapy for trim wasted men and women under 45. ☎7035

FOOT FETISH FANTASY
26-year-old female, seeking SM. Sexy legs, beautiful perfect feet, size '7, nice toes and painted toe nails, looking to have them pampered. ☎6937

GUIDELINES: Connections ads are for anyone over the age of 18, seeking a sincere relationship. We suggest your ad contain a self-description, age-range, lifestyle and avocations. Abbreviations are permitted only to indicate gender, race and religion. The San Fransisco Bay Guardian is a community-oriented, family publication and ask we'll willing exploit or vonoid sexual language will not be accepted. Offers of money, trips, living arrangements or gifts are strictly prohibited. We reserve the right to reject or edit any advertisement. By using Connections, the advertiser agrees not to leave his/her telephone number, last name, or address in his/her voice message. No one will be assigned any voice mailbox in response to the insertion of your number. All responses will have to be placed via the telephone. All ads run on a space-available basis and ads from advertisers who have paid for premium features are given preference. The publication will make every effort to run every ad, but cannot be responsible in the event. For customer service call 1-617-450-8779.

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Buff Bodyworker Skilled & Friendly
For the str8 bi, curious, man. Swedish/ Shiatsu/ Reiki/ Sensual. On table with oil "It's all about ur comfort". 415-203-7027

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Downtown SF by in-shape mature man. 24hrs. **Adam 415-398-2441.**

SACRED TOUCH
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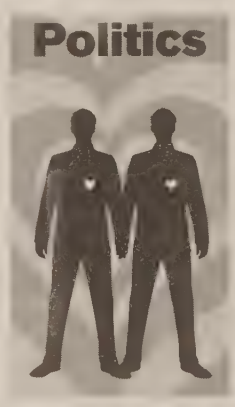
Bi - Black & Masculine
First Timers Welcome. Very discreet, friendly, clean and **well-endowed!** Outcalls Only **Cedric, (510) 776-5945**

Dark Hair, Hairy Guy
Erotic relaxing full body massage done in the nude by a handsome, hairy chested 27 year old. Outcalls only, late night OK. 510-912-8812.



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Unique, unhurried Swedish massage for men. 12 years experience. Pacific Heights. Johnny (415) 505-3060.

Hot Asian Boy
Cute, smooth, nice body. Nude full-body massage, In/Outcall, Union Square, free parking (415) 424-7600.

MUSCLE MASSAGE 5'10, 190, hairy, muscular give complete erotic massage. Incall/Outcall 24/7, Nick (415) 934-9325 Cell (415) 310-6624.

NUDE EROTIC BODY RUB WITH A HUNG LATINO MAN. TOYS AND MORE. CALL JOSE (415) 225-4963

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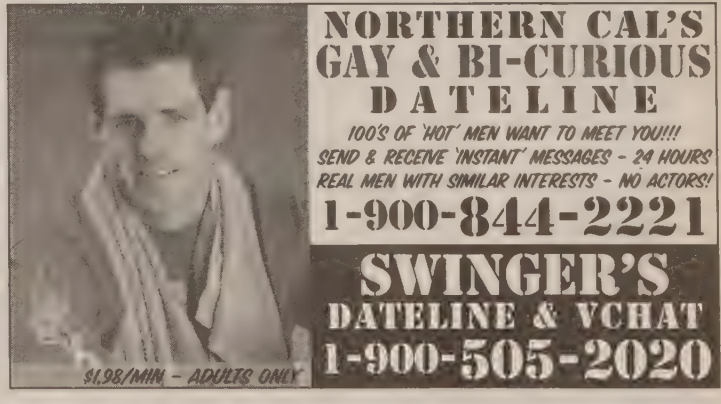
A full body Swedish massage to celebrate touch, healing and sensuality. In/Outcall. Jack (415) 447-2700.
www.intouchmagic.com

TO PLACE AN AD CALL
(415) 255-7600



XXX Adult 18+

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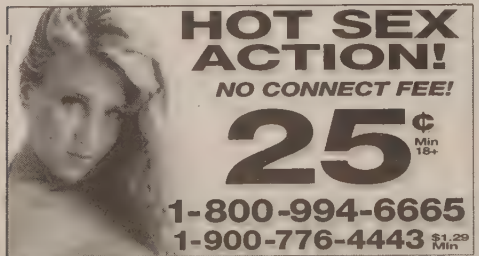

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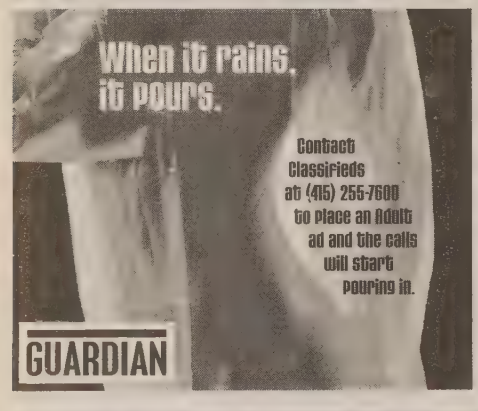
18+



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RIGHT NOW!!! REAL PEOPLE - NO ACTORS!!!

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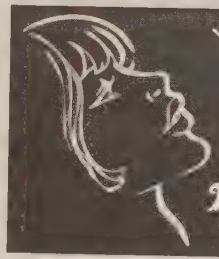
Call 415.255.7600



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Contact Alex to advertise your Escort services
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SAN FRANCISCO BAY GUARDIAN

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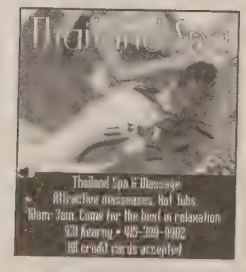

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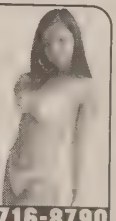
Under New Management!
Massage with Jacuzzi
2232 4th Street, San Rafael
(415) 458-1664

18+

Kyoto Shiatsu Massage

San Rafael • 9am 11pm
415-454-6637

New Asian Girl



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110 lbs
24 yrs
5'2"

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- Private Bath
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$10 off with ad
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New Service: Incall / Outcall
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Welcome

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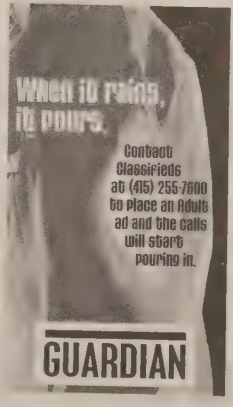

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$50 - 1/2 HOUR MASSAGE
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Sensual Massage

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www.ebonydes-tiny.com
Adult directory.

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Photos taken. Anything legal. Film or digital(images up to 16mp). Film companies, give me a try. Contact: Harris B., 535 Everett Ave., #402, Palo Alto, CA 94301

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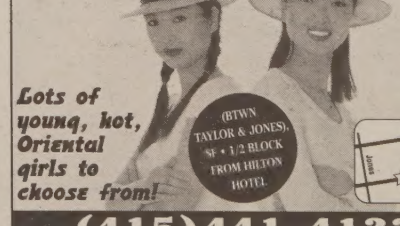

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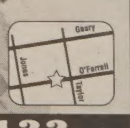

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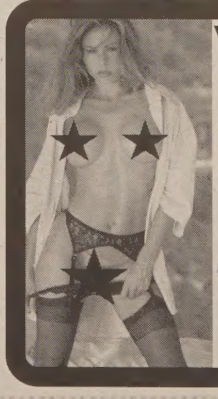
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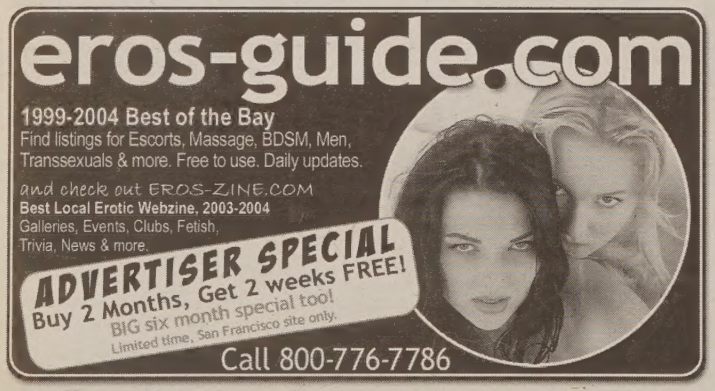

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